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NEW LIGHT ON KLEE

PAUL KLEE. Paintings, Watercolors, 1913 to 1939. Edited by Karl Nierendorf. Introduction by James Johnson Sweeney. New York, Oxford University Press. Price \$6.

A PART from exhibition catalogues, this country's first volume devoted to the late German-Swiss abstractionist whom Herbert Read has called "white energy against the dark background of modern Germany" appears at a time when his pictures, ousted from Europe, offer to Americans the privilege of membership in the realm he created.

Most valuable, perhaps, is the full biographical and interpretive material assembled by Nierendorf who knew Klee personally. He goes into detail about the childhood in Berne in the '80s and '90s, the telling role that the musical career, for which he was first intended, was to play in his painting, and the appearance of a self-created universe in his boyish abstract drawings. He follows Klee through his early study at Munich, his interest in literature and in the art of the Byzantines, Munch, Ensor, Redon, Blake, and other painters whose spiritual domains were akin to his own. He traces the foundation in pre-War Munich of the revolutionary Blue Rider Group which broke with naturalistic representation. Klee's early triumphs, his happy, music-breathing domesticity, his successful career as a teacher at the Bauhaus and at the Düsseldorf Academy, and finally the painful last years of exile in Switzerland where he died in 1940.

Sweeney's introduction explains Klee as a "painter to be read as well as to be looked at... a poet of the picture-space rather than an architect in pigments." This and his other points are well taken, but no writer who explains Klee can really present him. The reader must turn spectator and to this end the volume contains two fine serigraph color prints and sixty-six full page black and whites of compositions never previously reproduced and but recently ex-

hibited at the Nierendorf Gallery (reviewed in our last number). D. B.

ARTISTS' INCUBATOR

YEARS OF ART. By Marchal E. Landgren. New York, Robert M. McBride & Co. Price, \$4.50.

THE Art Students' League, of which this is the story, started in New York in 1875. Still going strong, the League's growth may be measured by its operating expenses, \$2,000 the first year, \$100,000 now, including a staff of thirty-seven instructors. Though it may have come into being on account of rumor—such as that the National Academy would curtail its school year, not appoint a professor, and not have a complete life-class—as well as real dissatisfaction (access to the Academy library by its students was not possible), the League has served its function admirably. It has concentrated primarily on life-classes and on giving well-rounded art instruction which fostered original expression.

Despite rumor, the Academy did not fold up but continued, yet the League has been more than useful as a progressive foil. Tuition was free at the Academy; it was and is not at the League. Nevertheless the latter has always been self-supporting.

The League had two periods of trouble, one at the beginning of the century when Kenyon Cox tried to set it too rigidly academic a mold, the other in 1932, when, over the Board of Control's proposal to invite Grosz to be an instructor, its membership split into conservative-liberals and radicals.

For the art student and historian Mr. Landgren has neglected few details, including some seventy-odd full-page illustrations of paintings and sculptures by famous members and instructors. This reviewer only wishes that the author could have expatiated on the character of the art periods through which the League passed. This aspect, which presents fascinating angles, is given scant attention. J. W. L.

EDITOR'S LETTERS

SIR:

Though frantically busy, I cannot refrain from sending you a hasty fan letter. As you know, I thought that the issue of ART NEWS preceding the Johnson Collection issue was particularly fine, and now that I have seen the Johnson Collection issue I feel sure that you have truly struck your stride and realized the wonderful potentialities of the new setup. These two issues constitute a remarkable job. They are eminently readable, attractive in format, and color and layout, and I find the writing at the same time popular and pithy.

Yours, etc.

Boston

JAMES S. PLAUT
Director, Institute
of Modern Art

SIR:

A mention of me, with reference to the Albright Art Gallery's purchase of one of my paintings and my appointment to the faculty of the Buffalo School of Fine Arts, described me as a "New Realist."

"A New Realism" was the name of a show arranged by the Cincinnati Modern Art Society and held in the Cincinnati Art Museum. I was one of the exhibitors. This is not to contest or applaud the use of this exhibition name but simply to state that I don't travel under this or any other banner. I write not in a heckling spirit but because I do wish to avoid specific labels.

Yours, etc.

Buffalo, N. Y. RALSTON CRAWFORD

ART NEWS

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VOLUME XL, NUMBER 16 DECEMBER 1-14, 1941

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Jean Fouquet: *Virgin and Child*, belonging to the Museum of Fine Arts, Antwerp, painted 1443 for Charles VII of France

Colorplate, cover

Reproduction courtesy Messrs. Simon & Schuster, from "A Treasury of Art Masterpieces."

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<i>Porte Forestier de St. Corneille</i>	UTRILLO
<i>Red Kimono on the Roof</i>	SLOAN
<i>Danseuses dans les Couloisses</i>	DEGAS
<i>Soda; Abstract</i>	BRAQUE
<i>Autumn</i>	PRENDERGAST
<i>Two Clowns</i>	CHAGALL

PRINTS

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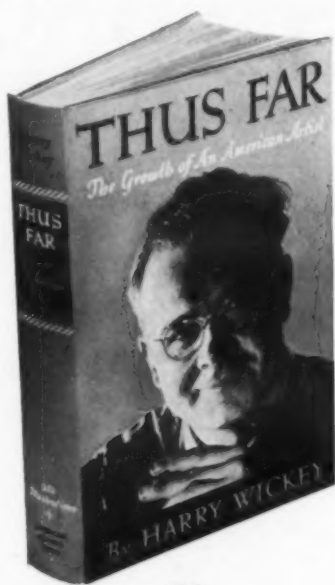
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SCULPTURES

<i>Les Fugitifs</i>	Bronze Haut Relief	DAUMIER
<i>La Lavandiere</i>	Bronze	RENOIR
<i>Auguste Renoir</i>	Bronze Bust	MAILLOL
<i>Maria Lani</i>	Bronze Portrait Head	DESPIAU
<i>Archaic Figure</i>	Sanded Bronze	ZORACH
<i>Le Forgeron</i>	Bronze	RENOIR
<i>Le Jugement de Paris</i>		RENOIR
<i>Sculptured Head of a Woman</i>		MODIGLIANI
<i>Prehistoric Man</i>	Bronze	KALISH
<i>Le Port, Marseilles</i>		MANGUIN
<i>Nude</i>	Bronze Bas Relief	LACHAISE
<i>Baigneuse Debout</i>	Bronze Statuette	MAILLOL
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ART NEWS OF AMERICA

Detroit Is Purchaser Of Goya Portrait

DETROIT'S important new accession, the surely brushed Goya *Portrait of a Lady* illustrated below, and unfortunately erroneously mentioned in our last issue as having been purchased by the Cleveland Museum, is actually a most notable addition to the collection of the Detroit Institute of Arts. Dated between 1802 and 1805, it is marked by the rich texture and the plasticity of surface appearing in Goya's portraits of this period, among his finest work. Purchased through the Ralph H.

twenty-seven works were sold to private collectors, the Boston Museum of Fine Arts and Butler Art Institute in Ohio both acquired canvases. The painting acquired by the former, titled *Oak Street Platform*, will be shown in the Provisional Acquisitions Gallery of the Museum. The Butler Art Institute's purchase of *Street in Peoria* is to be placed at once in their collection of American Art.

Both paintings by Bohrod are of Illinois subject matter, with which the artist has always been closely identified. Born in Chicago thirty-four years ago Bohrod studied art at the Institute, later winning six of its major prizes in



PURCHASED BY THE DETROIT INSTITUTE OF ART THROUGH THE BOOTH FUND
GOYA'S "Portrait of a Lady" (presumably a Condesa de Gondomar) fluently recorded between 1802 and 1805.

Booth Fund, it evidences once again the wise selection and generosity of Mrs. Booth.

Three Museums Buy Modern Americans

THE increasing tempo of sales on Fifty-seventh Street was marked in the last week of November not only by a large number of private acquisitions from many sources, but also by the official announcements that two works by Aaron Bohrod and one by Isabel Bishop had passed into the public collections of three noted American galleries.

From Bohrod's exhibition at the Associated American Artists, at which

national exhibitions, the last of which was the \$500 Logan Prize. In 1939, Bohrod was honored with one of the five awards to Americans at the Carnegie International, and has twice received the award of Guggenheim Fellowships. Bohrod is also represented in the permanent collections of the Whitney Museum of American Art, the Art Institute of Chicago, the Brooklyn Museum, the Sheldon Swope Art Gallery, and the Metropolitan Museum of Art.

Duncan Phillips has just purchased Isabel Bishop's painting *Lunch Hour* from the Midtown Galleries for the Phillips Memorial Gallery in Washington, D. C. Miss Bishop's pictures have been acquired during the past years by the Metropolitan, the Whitney, the

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KNOEDLER

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Addison Gallery and others. *Lunch Hour* is another searching Bishop study of New York's working girls, a brace of whom munch their sandwiches in one of the artist's atmospheric cityscapes.

Landscapes Over Two Centuries

THE coming of landscape painting was somewhat comparable to the creation of the world; it was the birth of nature as portrayed by man." Thus the catalogue inducts us into the illuminating exhibition of "Landscape from Patinir to Hubert Robert" now current at Johns Hopkins University, Baltimore. Three Patinirs, including the Wadsworth Atheneum's fanciful *Port on a Lake*, with its exquisite detail of sailing ships, winding roads, and distant city, lead off the show. Jan de Beer peoples his woodlands with hunters and Roelant Savery his with beasts. There is a charming informal Rubens study of a gabled house glimpsed through greenery. With Jan van Goyen we realize the seventeenth century's complete absorption in nature for itself. Here the little seen Hercules Seghers and even rarer Roghman are alongside the great names of the period, from Teniers to the two Ruysdaels.

With the decline of Dutch seventeenth century painting the French take over and we find LeNain, Poussin, in a poetic *Charon's Bark*, and Claude opening the vista to the eighteenth century. The final realization of a landscape or-

dered by man may be traced through Watteau, Boucher, Pillement, and Fragonard to the entrancingly stylized fantasies of Robert himself.

Sculpture in Review at Pittsfield

EXPERIMENT is the keynote of the Berkshire Museum's most important exhibition of the year, a showing of European sculptures from the eleventh to the nineteenth century which opens December 3. The question the Museum propounds is: can a few fine examples, carefully chosen, show the

development of European sculpture from the Middle Ages, through Gothic and Renaissance down almost to our own doorstep?" The Museum thinks that they can, and to make the selection as representative as possible, emphasis has been placed on variation of materials, changes in theme. The show was assembled and lent to the Pittsfield institution by Arnold Seligmann, Rey & Company.

From the vigorous religious art of the anonymous artisan of the Middle Ages to the sophisticated mundane style of a sculptor like Jules Dalou is a long step, yet each reflects in a highly articulate manner the mind and temper of the society which produced it. In

some instances an early work is a forerunner of a later style. This is vividly illustrated in one of the most interesting examples in the exhibition, an eleventh century carved limestone head of a warrior from the Limousin region, in which the "Cubist" conception foreshadows the abstract style of the twentieth century. Again, a monumental polychromed wooden group of the *Madonna and Child* of the thirteenth century from the border region between France and Italy, shows that its anonymous author and some of his modern spiritual descendants strove for identical aims. There is a grasp of mass, elimination of all unnecessary detail, and

(Continued bottom of page 11)



LENT BY THE WADSWORTH ATHENEUM TO JOHNS HOPKINS UNIVERSITY

TWO CENTURIES of landscape: XVI century Netherlands manner in Patinir's oil "Port on a Lake" (left); dix-huitième germs of Romanticism in Hubert Robert's watercolor "Ruins with Figures" (right).

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AMERICAN CHIPPENDALE

VERNISSAGE

THIS, we beg leave to point out, is the first of two Christmas numbers, as seems proper for a magazine appearing on the first and fifteenth of the month. Together they should offer as solid holiday fare as can generally be found singly in the most festive December issues of monthlies. In the traditional atmosphere of Christmas it is appropriate to give special emphasis to the American tradition in the decorative arts exemplified, as on few public occasions, in the superb collection given to the Boston Museum by Mr. and Mrs. Maxim Karolik (page 13). For lighter relief to the Yuletide spirit, we recommend the brilliance of *Incurable and Curable Romantics* (page 27), that important digest of counter-influences and counter-differences between the Surrealists of today and the Romantics of Germany more than a hundred years ago, by Nicolas Calas, one of the most eminent poet-critics of the movement. And no less a delectable dish is the intimate tribute to Aristide Maillol (page 19) as he is about to celebrate his eightieth birthday, the first writing to appear in America since the arrival on these shores of John Rewald, long distinguished in France for his work on modern painters and sculptors. These are holiday features in addition to the usual art news of the day.

For a second batch, keep your eye on the next issue. One of Rouault's closest friends, Mme. Jacques Maritain, wife of the great philosopher, publishes her personal reminiscences of the "Monk of Modern Art" about whom so few real facts have appeared. *The British Tradition*, the Pierpont Morgan Library's superb presentation of a thousand years of British art, will be specially presented. So will, in an exclusive article, the most important showing of Italian drawings of recent years.

that at Smith College this month. And there will also be a double good-neighbor gesture in a panorama of modern Mexico and America "south of the U. S." as Boston's Modern Institute and Brooklyn's Museum are presently and respectively demonstrating. The wonderful group of French nineteenth century paintings from the Chester Dale and Whittemore Collections that are currently stealing the cynosure at the National Gallery from the old masters will be extensively illustrated, two of them in full-page colorplates. Plus a cover quite as apropos of Christmas 1941 as this issue's reproduction of that most superbly Parisian of Virgin and Child subjects, Jean Fouquet's vision with angels painted in 1443 and thus only slightly missing its five-hundredth anniversary.

PRIZE bon mot from the record-breaking Renoir Centennial exhibition (which has drawn approximately 15,000 visitors during the first half of its four-week run at Duveen's): on the five-dollar opening day, the galleries filled with the *haut monde* of New York and erstwhile of Paris, a distinguished French dealer and specialist in the nineteenth century stopped before one of the most subtle of Renoir's Impressionist tours-de-force in blue, red, yellow brushstrokes, rapturously remarked to his momentary companion, one of the wittiest of his New York confrères: "Look: mother of pearl, absolutely mother of pearl!" "Not Madame Perls herself!" quickly came the riposte of the New Yorker.

To which must be added the stop-press news that "the Renoir influence" was the chief factor noted by fashion reporters at the opening of the Metropolitan Opera on November 24. It looks as if art might begin to run Seventh Avenue as it once did the Rue de la Paix. A. M. F.

ART NEWS OF AMERICA

(Continued from page 10)

an individual and original pose. The group comes from the Cathedral of Chambéry and is characteristic of the products of the Auvergne and Toulouse region, although livelier. A beautiful French Gothic example is a carved oak angel of the thirteenth century, formerly in the Collection of Baron Schickler de Pourtales of Paris. Where the Madonna and Child was massive and austere, the angel is graceful and elegant. A change in style is noticeable: the sculptor has achieved subtlety of expression as well as delicacy of form. This is apparent in the half smile, which recalls the celebrated angel of Rheims Cathedral. The fusion of the Rheims style with South Germanic is illustrated by a partly polychromed carved wooden statue of St. Michael and the Dragon.

With the Renaissance, the sculptor loses his anonymity, and style and subject become widely divergent. Action and movement occupy the artist. This is illustrated by a *Walking Angel* in terracotta by Tullio Lombardo. That the French Renaissance flowered later than the Italian is apparent in a sixteenth century stone figure of St. Barbara, which still shows Gothic influence. It is interesting to see in this rare sculpture that the tower supporting the figure of the Saint contains architectural motifs characteristic of the Château de Blois.

No exhibition of sculpture would be complete without a sample of the Italian Baroque. To the current one at the Museum has been sent a fine specimen

of seventeenth century Italian art, a turbulent white marble statue of Neptune, which shows marked influence of Bernini. Nor is the eighteenth century neglected—it is represented by a characteristic Neo-Classical *Leda and the Swan* by the Frenchman Allégrain.

Lectures Elucidating Surrealism

ADDED attraction to its open Wednesday evenings which have proved so helpful to the public interested in art but with insufficient daytime hours to take it in, the Museum of Modern Art has announced lectures for the first three Wednesday evenings in December. Talks will be given by Ruth Olson and Kenneth Donahue of the Museum's staff on subjects connected with the current Surrealist show. Open question periods will follow. The lectures are included in the price of admission to the Museum.

Goya for the National Gallery

ENLARGING the National Gallery's representation of Goya as portraitist is the free and telling likeness of Don Bartolomé Sureda painted in the fruitful first decade of the nineteenth century and presented to the Washington institution by Mr. and Mrs. P. H. B. Frelinghuysen of Morristown, N. J.

Formerly a part of the H. O. Havemeyer Collection which was rich in Spanish painting, only second to its superb French aggregation now chiefly in the Metropolitan Museum, it was given in memory of Mrs. Frelinghuysen's parents, Mr. and Mrs. H. O. Havemeyer.

The portrait is recorded in all the authoritative books on Goya. It and a companion picture in the Frelinghuysen Collection were both in the possession of the Sureda family until recent years. According to Mayer, they were painted by Goya between 1801 and 1804, shortly after Charles IV had made the artist First Court Painter. This was also the period during which Goya executed some of his greatest works, among them the celebrated *Charles IV and His Family* in the Prado, and *Don Manuel Godoy with His Adjutant* in the Academia di San Fernando at Madrid.

The portrait of Don Bartolomé Sureda will be placed on exhibition in Gallery 52 with other paintings by Goya. It will illustrate a phase of the artist's development between the period of the portrait of Marquesa de Pontejos and the portrait of Señora Sabasa Garcia, two other celebrated works by Goya now part of the collection of the National Gallery of Art.

The Latin American Camera Eye

INTER-AMERICANISM is the thing, and Wesleyan University announces that the first Inter-American Photographic Salon will be shown at its Olin Library at Middletown, Conn., till De-

cember 19. Arranged by the Arlington Camera Club of Washington, it includes work by Latin-American photographers exhibited to acquaint our public with the photographic achievements of South America. A parallel exhibit of North American work is being currently circulated in Latin America. The exhibition, representing Argentina, Chile, Colombia, Cuba, Mexico, Brazil, Panama, and Venezuela will afterward tour the country for six months.

Williams Swaps Art at 15 to 1

AN UNUSUAL exchange, which undoubtedly was as shrewd a transaction for the Lawrence Art Museum of Williams College as it was for the dealer at the other end, is the recently announced acquisition by the college museum of fifteen works of art of various periods and schools in exchange for one of three Assyrian bas-reliefs long in the Museum's possession. The fifteen objects comprise examples ranging from Egyptian bronzes to a Mexican Aztec mask. Other new accessions by purchase and gift have also enriched the collections of Williamstown to a variety rarely attained by less grand academic museums.

"The small college museum cannot advantageously spend a considerable sum on a single object, as can larger and wealthier museums, but must select wisely among those works of art which best serve its special needs," reads the Lawrence Museum's announcement. "The Museum's recognition of this fact is apparent in the recent accessions. In (Continued on page 37)



EXHIBITED AT THE PIERRE MATISSE GALLERY (SEE REVIEW ON PAGE 31)

CHRISTMAS GREETING, RUSSIAN STYLE: "SNOWING" PAINTED IN 1939 BY MARC CHAGALL

American Tradition in Its First Maturity

Unsurpassed View of the Arts and Crafts of the Eighteenth Century Colonies and Original States in the Karolik Gift to the Boston Museum

BY EDWIN J. HIPKISS

HERITAGE from Europe only signalled the start to American artists and craftsmen of the eighteenth century. With what skill and spark they soon made their adaptations and created their own traditions is brilliantly illustrated in Boston's new galleries of Eighteenth Century American Arts, a widely inclusive collection of paintings, furniture, and the minor arts given by Mr. and Mrs. Maxim Karolik of Newport. The collection is remarkable, and probably unique, on two counts. First, it was a planned, joint effort between the donors and the Museum to create a collection representative of the best works of a people and a century. Secondly, although as a specimen collection it may be rivaled, related research, studied selection, and fortunate finds have brought forth much that cannot be duplicated.

It is probably most impressive for its top-ranking furniture, for here the full development of one of this country's greatest contributions can be traced. We see the simple and majestic manner cultivated,



COPLEY, most skillful early American draftsman, sketched this "Mother and Two Children," 1778, in black chalk, heightened with white.



GILBERT STUART'S searching brush made a fresh record of Mrs. John Amory, Jr., great-grandmother of Mrs. Karolik.

and perhaps originated by the Goddards and the Townsends of Newport, the skilled way in which a sculptor like Samuel McIntire of Salem interpreted English designs and added concepts of his own, the elaborate products of Randolph and other Philadelphia cabinet-makers who gave to Chippendale a distinctly Pennsylvania accent, as well as New York's sophisticated grace as it was realized during the Federal period through Duncan Phyfe's version of the Neo-Classical. Boston and Baltimore are other centers whose activities are recorded here.

Though less broad in scope, the Karolik paintings include examples equally impressive. Among fine Copleys, for example, are not only the celebrated double portrait of Mr. and Mrs. Isaac Winslow (see colorplate on page 24), but likenesses of Isaac Royall, Thomas Amory, Elizabeth Ross, and several others fully reflecting this painter's powerful recording and masterly design. That other great American limner, Gilbert Stuart, is also present as the author of portraits of Mr. and Mrs. John Amory, Jr., ancestors of Mrs. Karolik, the former Martha C. Codman.

Museums, as a general rule, receive important works by purchase, by gift, by bequest, or as the choice of collections already formed. They take potluck and take it thankfully. Mr. and Mrs. Karolik proposed a different and exceptional procedure. Beginning with some family possessions remarkable for their artistic qualities, owned by Mrs. Karolik, they asked the Museum to join them and to give its professional advice in securing the best objects obtainable among our arts of the eighteenth century. An ample plan of purchasing was settled upon and the Trustees of the Museum offered to see the collection handsomely housed. The compiling of the collection itself was happily accomplished during six years of work, research, and adventure and the resulting exhibition is now offered freely for enjoyment and study.

The three hundred and fifty objects include paintings, drawings, prints, furniture, textiles, silver, glass, and porcelains. They represent the excellence of design and craftsmanship (Continued on page 43)



QUEEN ANNE in its American version is the style of the Philadelphia walnut chair, ca. 1740 (above, left). The manner is still retained in the shell of the foreleg of the strong American Chippendale desk chair of 1760-1775 (right) where the modeling of the claw-and-ball feet indicates New York origin.



AMERICAN CHIPPENDALE, ca. 1760: New York regional traits in a mahogany side chair with pierced splat (above, center); Salem workmanship in an infrequent type of upholstered armchair with arms terminating in birdheads, rare in American chairs (above, right).

THE AMERICAN TRADITION:

NEW ENGLAND craftsmen, ca. 1750-75, produced this strikingly designed mahogany tea table with blocked apron and places for fourteen cups. Note graceful cabriole leg, well-modeled claw and ball, and artistry of molding (below).



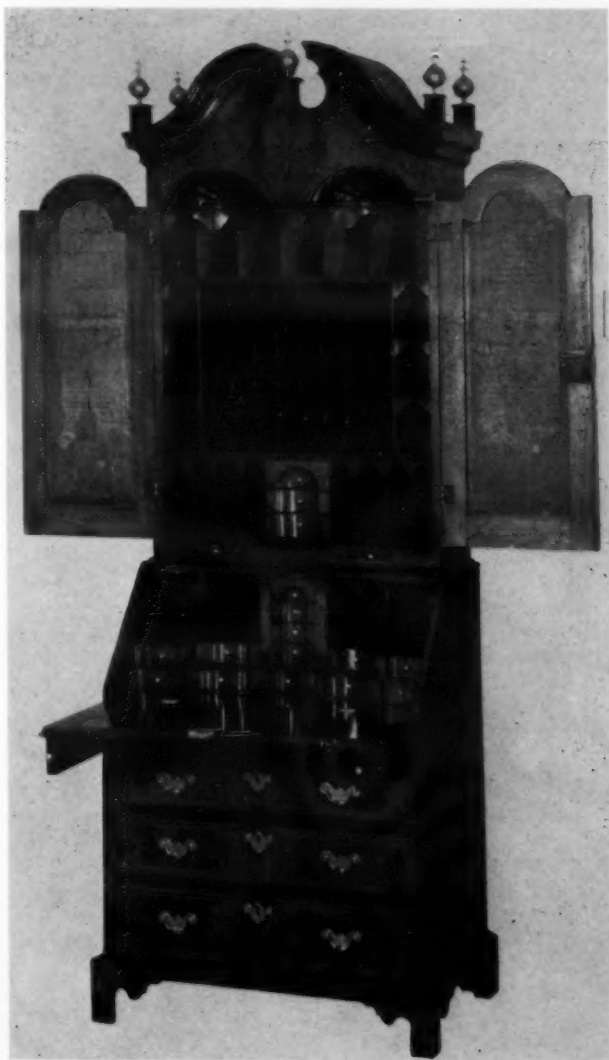
COLONIAL STYLE 1740 TO 1760

BOMBÉ for variety: the curved form of this typically American desk, from Massachusetts, 1750-60 (below) recalls earlier XVIII century Dutch and English examples. A finely built piece, drawers were made to fit the curves.





NEWPORT, R. I., 1760-75: Mahogany secretary bookcase attributed to John Goddard, who, with his brother-in-law John Townsend and their sons, evolved a majestic, and typically American manner little indebted to England. It is marked, as in this first-rate example, by simplicity of detail, block-fronted drawers, and finely carved concave and convex shells which together with the fluid lines of paneling and pediment, are shown in the detail above.



THE AMERICAN TRADITION: CHESTS OF THREE REGIONS 1720-75

MASSACHUSETTS cabinetmakers, about 1720-30, creating an American Queen Anne style, produced fine and skillfully inlaid pieces. This secretary bookcase, of Virginia walnut with American white pine interior (left), is paneled with walnut veneers, and bordered with bands of mahogany, ebony, and satinwood. The inlay stars are of rosewood and satinwood.

PHILADELPHIA, 1760-70, had its own way with Chippendale. Using the English master's *Director* (published 1754) as point of departure, they developed their own rich interpretation of his elaborate treatment. Here the typically Philadelphia design of a crotch-grained mahogany-veneered dressing table is embellished with exceptionally rich carving. The figure of a swan (detail at left, below) replaces the conventional shell and leaf motif.





CHAIRS, 1795-1820, continue the story of American adaptation: Hepplewhite inspired the chair (above, left), but it is typical of Salem's best ca. 1795. Its detail (center) of the molded shield-shaped back shows the carving attributed to McIntire. The armchair (right), about 1820, probably by New York's Duncan Phyfe, while influenced by French Directoire design, is characteristic of his more serene manner. Both chairs are mahogany.



MASSACHUSETTS, 1790-1800: Sheraton's simply outlined and elegant style colored the American design of the mahogany secretary-bookcase from Boston or Salem (left). Finesse of restrained treatment and perfect joinery mark it. Mirror glass relieved with black and gold is frequently used at this period.

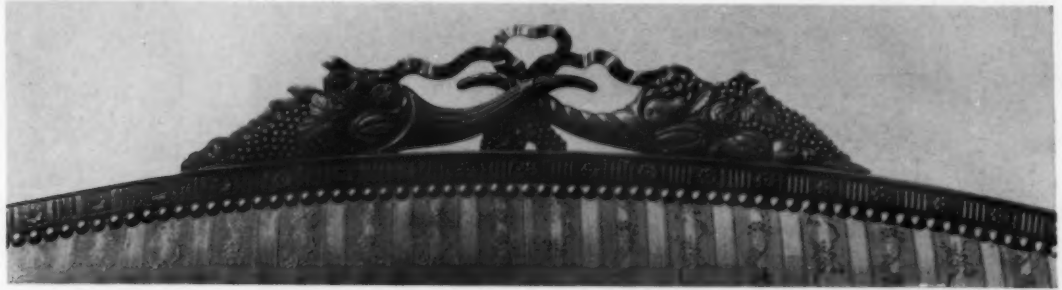
THE AMERICAN TRADITION: THE YOUNG REPUBLIC 1790-1820

HOLMES WEAVER of Newport is the little-known author of the gracefully simple mahogany Pembroke table, 1790-1800 (below). Satinwood inlay enriched with engraved designs here takes the place of carving.



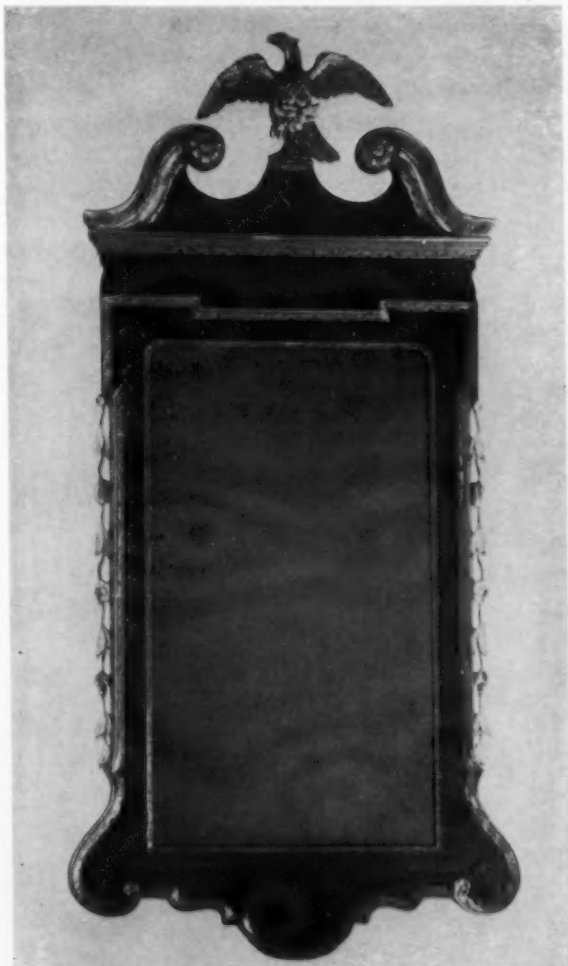


SALEM MASTERPIECE, 1796: to Samuel McIntire is attributed the design and the accomplished Neo-Classical carving (detail, above), and to William Lemon the fashioning of an exceptionally rich double chest (left).



DUNCAN PHYFE'S early Neo-Classicism, ca. 1800, is illustrated in the fine design and execution of the carving above, detail of a sofa attributed to him.

MIRRORS show the trends: New England architectural looking glass, ca. 1780 (below, left); a delicately carved piece, probably from Salem, 2800-1810 (far right).



PORTLAND, Maine, may be the place of origin, ca. 1810, of the early U. S. Empire lady's work-table in mahogany and bird's-eye maple (below). The fluted legs and painted decorations are typical at this date.



THE AMERICAN TRADITION: EARLY FEDERAL NEO-CLASSICISM 1780-1810

If Life Begins at Forty When Does Art?

*The Whitney Tries to Answer
By Showing Native Painters
Born Since 1901*

BY DORIS BRIAN

FORTY is no salad age for artists. At forty Rembrandt, already once great, made a second start, and Picasso had sired and tired of artistic revolutions. Masaccio and Watteau, dead long before forty, keynoted the painting of two most fruitful centuries.

This year the Whitney Museum, in limiting its staff-chosen annual to 125 American "Paintings by Artists under Forty" widened the base. More of the newer artists are here than formerly. Thus it presents a number of the promising young in a count also high enough to admit some of the country's mature best. From here it would seem that that best is no better than it should be. Much is fresh and good; some



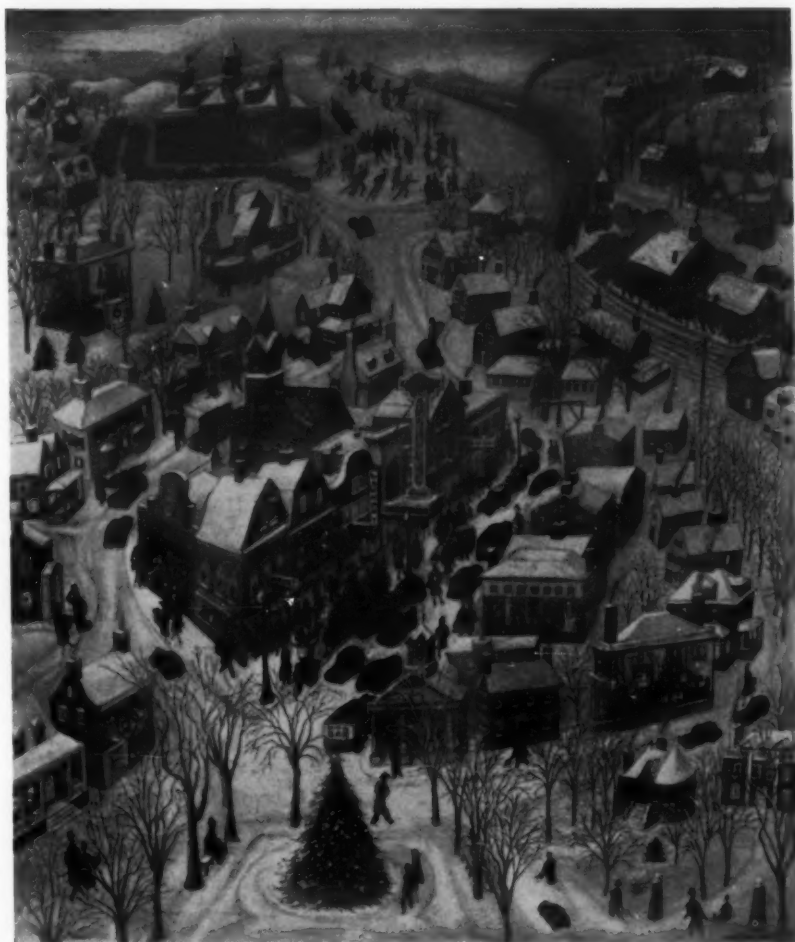
WHITNEY MUSEUM OF AMERICAN ART

CLASSICAL STRUCTURE in Koch's "Marble Quarry," most thorough painting in the show.

original. But a lot is unimportant, too many pictures are merely derivative, and there is more than a peppering of that intangible "bad taste."

To do them justice, there are probably no self-styled Raphaels or Mantegnas (they painted masterpieces at twenty) among the Whitneyites, but the emphasis on age forces parallels and certain pieces call up other, greater pictures by artists under forty. If we are interested in finding out the direction, if any, of this heterogeneous painting of ours, we might carry this comparison through.

Take Esther Williams' *After Dinner* as a starter: beautifully painted, there isn't enough interest to sustain its size. Matisse at twenty-seven made a similar picture, *La Desserte*, but he introduced a figure and the whole thing came to life. Then there is Gladys Davis' still-life, lusciously brushed—but Renoir, before forty, did better, and with less rose madder. John McCrady's *The Blind Leading the Blind*, impressive parable of nudes and cliff, has almost too obvious a companion. Not a bad picture, but with fewer dramatics and how much more drama one Pieter



LENT BY MISS ELIZABETH GORDON

THE ANIMATED private world of Lucille Corcos is opened to the public in the manifold doings of "Suburban Christmas."

Bruegel, aged about thirty-seven, also used this text as a contemporary gibe. Louis Ribak's *Championship Tournament* is satisfying, but think of the use Van Gogh, at thirty-five, made of a similarly composed billiard-table theme in the same colors when he painted *Night Café*. Walt Killam's landscape and Mervin Jules' quick thrusts at theatre audiences are good enough, but credits go to Cézanne and Daumier. The point could be labored ad nauseam, but when Julien Binford cribs from Millet for *Here's my Footh, Dear Lord*, and when De Martelly makes straighter Kitsch out of Benton, it is time to drop it.

If an artist looks back a bit, what of it? Especially if he adds a word of his own as John Koch does, and eloquently, in *Marble Quarry*. Something about the soundly built figures and the sun flooded air they breathe recalls Seurat's *Baignade* (by a (Continued on page 43)

MODERN ROMANTIC: "Her Lover's Return," in the breezy, nostalgic manner of Raymond Breinin.





For Aristide Maillol on His Eightieth Birthday

BY JOHN REWALD

*The Father of Modern Sculpture
Will Celebrate Alone in Unoccupied France
Amid His Latest Works Herein First Published*

IN THE rambling house at Banyuls where he was born on December 8, 1861, Aristide Maillol will shortly celebrate his eightieth birthday. This date will probably pass unnoticed in France: in a small village on the Mediterranean coast not far from the Pyrenees an old man, tall, wrinkled, white-bearded but still vigorous, will mark the anniversary alone.

Leading his detached, hard-working existence, Aristide Maillol was able to meet with philosophy the disaster which has just struck at his country. At ten he had seen the Second Empire crumble before the Prussian attack. During the First World War he had known the anguish of a father whose only son was serving in the air force. Still more recently he witnessed the lamentable exit of the Third Republic.

But nothing can stop the flow of his work. Maillol's life story is no more than the story of his labors. As a youth fresh from the atelier of Cabanel he was profoundly influenced by Gauguin whose painting was both a revelation and a stimulant to him. This influence is most in evidence in the decorative tapestries executed prior to 1900, which first brought him to public notice. He was forty years old before his over-strained eyes compelled him to give up weaving, and then only did he take up sculpture.

From his first archaically naïve statuettes carved directly in wood Maillol turned to clay and began to model his endless series of young female nudes. These works have had a far-reaching influence, eventually deflecting the course of modern sculpture from the emotional style toward which, under the influence of Rodin and Bourdelle, it appeared



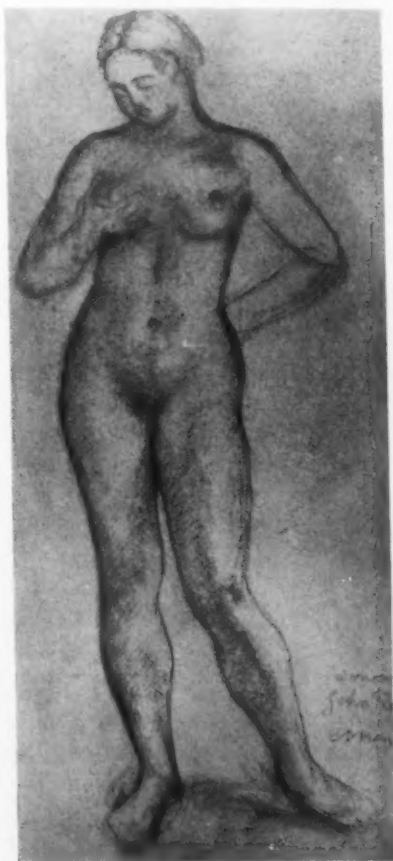
COMPLETED in 1940, "L'Air," an aviation monument for the city of Toulouse, was unhoused by a storm, now reposes on a sunny Mediterranean hillside.

to be heading. But Maillol takes no credit to himself for being the undisputed father of the sculpture of today. He is even too modest to mention the fact that it was through his working on Renoir's portrait that the latter first acquired a taste for modeling. None of the imitators, none of the would-be Maillols, figure among the young talent he takes an interest in. He prefers the ones with initiative enough to explore new lines—men like the acutely sensitive Gustav Pimienta, or Bernard Reder, a vital young Roumanian whom we may hope to see in America before long.

By degrees Maillol worked away from the terracotta statuettes (whose numerous bronze editions were brought out by Vollard) toward the full-size figures which show his extraordinary and special sense of monumentality—pieces like *Night*, *Thought*, *Pomona*, the Metropolitan's *Torso*, or the *Ile-de-France* belonging to the Museum of Modern Art. The latter institution requested a pewter cast of his chef-d'oeuvre, *La Pensée*, but present conditions will doubtless make it impossible to execute the commission, for not only is the mold in the Occupied zone but metals are at a premium in France today.

Although in no wise involved in current politics, Maillol has suffered acutely from the results of the present war. He may not set foot in the Occupied sector to finish the several works in progress which remained behind in his Marly studio near Paris where it was his custom to summer. Here he had to abandon a large statue of a woman, stabbed, prostrate, and violently struggling, commissioned as an allegory on the extermination of war in memory of Henri Barbusse. Not only have events given this proud scheme the lie but, in a Vichy dominated France where streets named for Zola and Anatole France are being rebaptized, there could be no question of perpetuating the memory of the author of *Le Feu*.

Another work, still standing unfinished in Marly, is a three-meter high young female nude once destined for the inner court of the Louvre. In this statue, which was to have been named *La France*, Maillol was inspired by some of his earliest drawings and terracottas. Simultaneous, while he was putting final touches on a small maquette, he was throwing up a great plaster figure, working out problems of proportion, disposing of a fold of drapery (Continued on page 39)



MAILLOL made hundreds of studies like this (left) for his latest work, "La Rose" (right) which he considers his most "realistic." The artist in Banyuls last March (top of page) snapped by the author who took all the photos reproduced here.

PEARLS OF THE ROYAL ACADEMY GO TO AUCTION

The Splendor of the British Eighteenth Century and Other Schools in the B. F. Jones Collection



FLEMISH portraiture and its English inheritor: Sir Anthony Van Dyck's "Philippe Le Roy, Seigneur de Ravel" (left); "The Hon. William Pitt" by Gainsborough (right).

JONES SALE: PARKE-BERNET GALLERIES



TURNER at his most atmospherically golden: the well known "Fish-market on the Sands: Sun Rising in a Vapor," also called "The Shore at Margate" (bottom of page).

WHILE the years following World War I are notable for the founding of many notable American collections, our tax-burdened '40s will be equally remembered for their change of hands. The latest great country house to give up its treasures is "Fairacres" in the fox-hunting environs of Pittsburgh, home of the late B. F. Jones, chairman of the board of the Jones & Laughlin Steel Corporation. The recent death of Mrs. Jones puts on the market a collection of paintings whose imminent sale (December 4 and 5) at the Parke-Bernet Galleries has in advance been compared to the million dollar Gary auction held here in 1928.

While the Jones Collection covers the major old masters, it is in the English eighteenth century that it is preëminent. With agents from the foremost dealers on both sides of the Atlantic constantly on the alert for first class works, Mr. and Mrs. Jones collected with greatest discrimination for over twenty years. Price was no barrier and in each

case the collectors' personal taste was the deciding factor in a deal. Many of the British portraits have been traced in the families of sitters for over a hundred years. Such is the Hoppner Portrait of Miss Frances Berresford and his The Hon. Charlotte Chetwynd. The sale includes no less than five Gainsboroughs including a splendid likeness of William Pitt and The Cottage Door a rustic scene which the artist treated several times but never more successfully. (It is interesting to

note that at the very time of his death Mr. Jones was negotiating for the famous Gainsborough portrait of the original James Christie selling off a painting by this self-same artist.) With a brilliant Romney, three Lawrences, an unsurpassed Turner, and a wide selection of sporting paintings the English section yields precedence to none. The sale is further enriched by an important selection from the Low Countries, including Rembrandt, Hobbema, and Van Dyck. Hals, Nattier, Greuze, and Corot are further interesting items.



Panorama of Drawings: Progress of Style in Pictures

FROM Tintoretto to Tchelitchev, painters have left provocative records in drawings, works of art in their own right, which give to the spectator not only a clear insight into their methods, but offer many fresh elements often lacking in finished paintings. Even when drawings are complete pictorial expressions their brief directness charms. They interest for the things they say, and the able way in which much is left unsaid. As infallibly in good taste as ever, Durlacher's fifth drawing annual presents highlights of five centuries in an informal assortment whose top quality invites long inspection. It is flavorful without being a conventional survey.

Some, like the sketches for a *Deposition* from Paolo Veronese's animated pen, or the delicate sheet attributed to Pierino da Vinci, may be first statements with the added interest of associative values. Most of them are pictures in themselves. We see the detailed, charmingly awkward way in which sixteenth century Germany adapted the Italian Renaissance in the Schön drawing herein reproduced, in the Jörg Breu *Hunting Scene*, in Urs Graf's striking white ink studies on a red ground, proba-



DURLACHER BROTHERS

GERMAN RENAISSANCE tableau, delicate, charmingly gauche: "Diana Converting Actaeon Into a Stag," penned 1540 by Dürer's townsman, Erhard Schön.

bly for two of his woodcut personifications of the Swiss cantons.

The wider concepts of their southern contemporaries are not only in the scintillating Veronese mentioned above, and in a magnificently abbreviated Tintoretto study once owned by Mariette and Crozat, but in the later feathery, spacious landscapes by Guercino which herald vistas, also here, from the hands of Fragonard and Pillement. The

Baroque is present with Castiglione's rose tints, with Piazzetta's accomplished heads. The Netherlands gives landscapes deliciously suggested by Jan Breughel, and flower pieces by Van Huysum.

Canaleros, presenting a world of sunlight minutely pictured, bespeak the heights of eighteenth century Venice before the peak of the Tiepolos: Giovanni Battista who sparkles blindingly with a few lines, and Giovanni Domenico, who offers gay comments.

There is the Romanticism of Tassi's architectural ruins, and of later decorators like Bibiena, Platzer (look at his chinoiserie *Robinson Crusoe* design), and Institoris. The nineteenth century selection includes some of the best Latin recorders, Goya, Gavarni, and Guys, while the Anglo-Saxon tradition is supported not only by a pair of Boningtons, but by a Romantic Sully personification of America.

D. B.



SETTECENTO comedy of manners, sparkling and perspicacious: Giovanni Domenico Tiepolo's "Punchinellos Feasting," showing characteristic brilliant use of pen and sepia wash.

Thirty-eight Candles for Royal Cortissoz

They Make a Golden Jubilee Exhibition Easily Outbalancing Any Everyday Fifty

BY ALFRED M. FRANKFURTER

"THE good critic," according to Anatole France, "is he who narrates the adventure of his soul among masterpieces." Which is but to paraphrase the fine creed of Royal Cortissoz, as he has practiced it and professes it in the catalogue of the exhibition in honor of his fifty years of criticism in the *New York Herald-Tribune*, now being held at M. Knoedler & Company who, coincidentally, are celebrating an anniversary of their own—their ninety-fifth year as a New York gallery. For the occasion there have been assembled by Mr. Cortissoz thirty-eight pictures by, in his words, "a few of the countless painters, old and modern, whose works I cherish. The pictures here brought together are emblematic, in each case, of the given artist's whole career. For me they open long vistas and I hope they may do so for others."

Indeed they are sure to be a series of great windows giving out on the wide panorama of a man's life. Even writing as I am before any more than six or seven pictures have arrived at the Knoedler Gallery and from past recollection, sometimes quite distant, I sense in this catholic assemblage—that begins with Ma Yuan and Sassetta, ends with Renoir and Bellows, meanwhile traversing masters of almost all the intervening centuries—the moving quality of a man's taste and convictions which often leaves as strong an imprint in the world as his creative acts.

To write a dispassionate review of such an exhibition would thus be difficult enough in any event. It is impossible for me in the case of my friend Royal Cortissoz, not only because I cherish him but also because, therefore, his taste in such a whole is inviolate. This is no mere instance of *de gustibus* but the entire basis upon which esteem and respect are founded. Together, these pictures, whether I would have chosen them on any occasion or not, are like a home in which one is a happy guest: to be accepted rather than analyzed.

It must be good fun, however, after a half a century at this game, to

bring under one roof the ambassadors of one's favorite moments, and for that I envy Mr. Cortissoz. Yet the task cannot have been without its arduous problems of choice, since after scarcely more than a quarter of my colleague's time at his job, I would be hard put to confine my selection to the space limitations of the normal exhibition gallery. I have the feeling it must be a little like a long-anticipated visit of limited duration to a friend



LENT BY MR. OGDEN REID

SOLE representative of Georgian England: Gainsborough's "Lady Glenorchy."



LENT ANONYMOUSLY

FOR the Venetian High Renaissance: Tintoretto's rarely seen "Calling of Peter."

with a wonderful cellar. You can drink only a restricted number of vintages at a single meal if you drink them to suitable accompaniment and with the proper leisure, and then you can but sigh about those you missed. Or you can simply taste and taste and taste, crowding the whole assortment into a few hours, with, to be sure, a conviction of completeness, yet without the joy that comes from measured experience. The former is obviously the formula of the dean of the Coffee House, hence I feel convinced he would be the first to agree if I were to speak about the omissions.

What there is surely fills sufficient glasses. The Chinese landscape I cannot remember, but the European overture of the fifteenth century comprises two works that are favorites which I would share with my friend. Sassetta's jewel, *The Journey of the Magi* from Mr. Maitland F. Griggs' collection, is not only for itself a masterpiece compressed into miniature scale with its lilting rhythm of color and movement, but the most admirable of conceivable representatives of that poetic Franciscan master of quattrocento Siena under whose ivory-golden altarpiece of the *Birth of the Virgin* it must once have glowed as a predella. Rogier van der Weyden's *Lady of Quality*, lent by Mr. and Mrs. Rockefeller, was painted about the same time, 1425-30, far to the north of St. Francis' country, and it, too, sings of its author as few available works on this side of the Atlantic can: grave and yet brilliantly courtly, this lady in the guise of the Persian sibyl evokes the splendor of Burgundian rule in Flanders as well as the eternal figures that loom before (Cont. on page 36)



LENT ANONYMOUSLY

FOR fin-de-siècle style: Sargent's "The Honorable Laura Lister."

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LENT BY MRS. A. W. ERICKSON TO M. KNOEDLER & CO.

A CORTISSOZ CHOICE FOR HIS CRITICAL JUBILEE: REMBRANDT'S "ARISTOTLE AND HOMER"

"Of the countless painters, old and modern, whose works I cherish": Mr. Cortissoz picks a Rembrandt "emblematic of the artist's whole career." As indeed it is. Painted in 1653, five years after the "Night Watch," it is one of the noblest and most mature works of the master; the bust of Homer, probably a late Classical piece, was mentioned in Rembrandt's inventory.



PRESENTED BY MR. AND MRS. MAXIM KAROLIK TO THE MUSEUM OF FINE ARTS, BOSTON

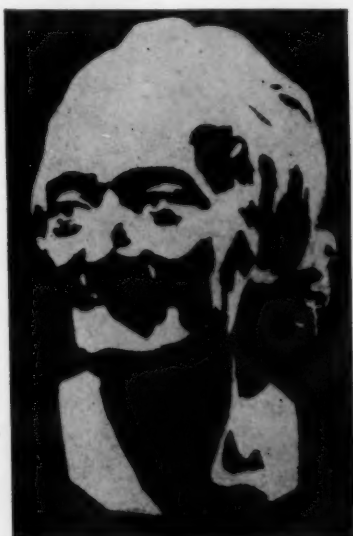
TOP OF THE AMERICAN PAINTING TRADITION: JOHN SINGLETON COPLEY'S "MR. AND MRS. ISAAC WINSLOW"

One of the masterpieces not only of the Karolik Collection of "Eighteenth Century American Arts" at Boston (described on pages 13-17 of this issue) but also of one of the greatest American artists, this is one of the few double-portraits painted by Copley. To be dated about 1774, just before the artist, at Benjamin West's behest, departed for England never to return, it is probably one of the last works he painted in America. Reflecting the directness, strength and simplicity of Copley's early period, qualities which were to become gradually lost in his English works,

this likeness (measuring 54 by 60 inches) already shows some of his gift for sophisticated composition in the artful arrangement of the hands, skillfully varied and artfully reflected on the superbly tactile table surface. It is recorded that Copley received 28 guineas in payment from the Winslows who, like himself, subsequently were Tory loyalists in the Revolution, leaving Boston in 1776 with the British. The portrait was taken to England and did not return to this country until the occasion of Boston's Copley exhibition in 1938.



PRELUDE TO DALI: "THE SLAVE MARKET WITH THE DISAPPEARING BUST OF VOLTAIRE"



Significant recent product of the man who, if anybody does, ought to know all about markets, The Slave Market is the best possible advance summing-up of Dalí's current retrospective at the Museum of Modern Art (to be reviewed in our next issue along with its contemporary Miro comprehensive). It is that because it reveals Dalí's original indebtedness to the double-image double-talk of Böcklin (for whom the lugubrious atmosphere of *The Isle of the Dead* was not enough by itself, so that he added spooky faces and limbs emerging out of the rocks and trees); because it also proves Dalí's magnificent graphic genius which has never quite made the grade from exquisite draftsmanship into full color. The disappearing Voltaire is to be seen emerging from the group of Dutch-clad figures immediately above the pedestal on the table, and for better identification he is reproduced in black-and-white immediately beneath his image in the picture. As with most recent Dalís, one is torn between the incredibly finished surface, the brilliant tactile effects and even the powerful suggestion of subconscious poetry, all on the one hand—and, on the other, the not completely coordinated technique and the conviction that there is a deliberate seeking-after-effect in the picture as well as in the associative attitude of the artist.

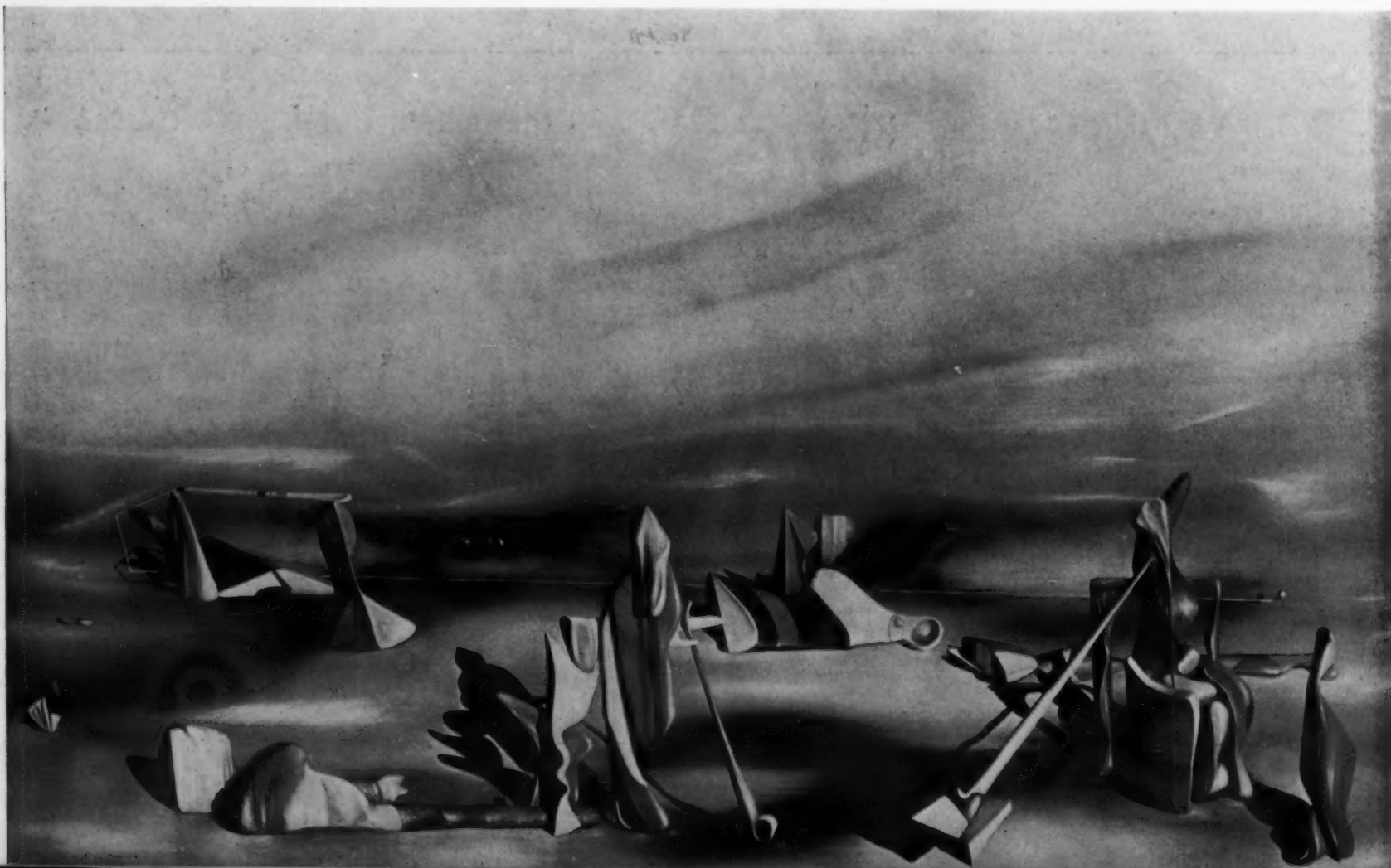


NATIONAL GALERIE, BERLIN

SURREALIST ROMANTIC & ROMANTICISING SURREALIST: SURFACE SIMILARITY, INNER DIFFERENCE

THE DREAM, representing escape for both German Romantic and contemporary Surrealist, is treated by each according to the exigencies of his time. Politically disunited, the nineteenth century German projected his nation's longings into nature, as did Caspar David Friedrich in "Moonrise at Sea" (above). Our modern Surrealist, struggling with the twentieth century's problem of personal individuality, finds refuge in the dream landscape of his own invention: Yves Tanguy's "En Lieu Oblique," 1941 (below).

COLLECTION MRS. P. GUGGENHEIM, NEW YORK



Incurable and Curable Romantics

Psychoanalysis, Which Lights Up the Similarities of Two Eras, Points to the Surrealists' Way Out

BY NICOLAS CALAS

ALTHOUGH Surrealism was born in France it is the long range result of a cultural development of international origin. German Romanticism is particularly necessary to a deeper understanding of Surrealism, and its influence is equally discernible in German and French Surrealist painters. (We must differentiate, however, between these and its Spanish exponents: The prevailing feeling of mystery, so strong in Surrealist works both literary and plastic, is very different when produced by such artists as Picasso, since 1925, Miro, Matta, or Dominguez, and must be studied in the light of the "Mediterranean past.")

For reasons I hope to make clear in this article, Surrealism is not directly influenced by German Romantic painting, but only by the German Romantic movement. When we compare the way the nineteenth century Germans treated their subjects with the Surrealist approach today, it becomes easier to understand both the affinities and the differences that exist between the Romantic move-

ment of the past and the Romantic movement of our time. Both Caspar David Friedrich and Tanguy are landscape painters who share a common impulse to escape the rational (see opposite page), but while Friedrich is discovering the fantastic element in the German scene, Tanguy looks for it beyond this earth; his irreality is that of another planet. The landscape of Carus reproduced on page 28 is Romantic owing to the mood of nostalgia it creates—so different from the pastoral realism of Ruysdael or Corot—while the landscape of Paalen is "interior" and to be properly understood must be remembered with eyes closed, for it is the evocation of a dream. Death as a pictorial subject has haunted Romantic painters and haunts Seligmann today much as Rethel was influenced by the Gothic artists' *Dance of Death* fantasies. Runge and Ernst both distort nature in order to make it more personal—which is a Romantic attitude—but while Runge does it sweetly Ernst does it with ferocity. Runge, it must be remembered, was very much influenced by Tieck, who is a musical poet, and was therefore sensitive to soft transitions. Max Ernst on the contrary was influenced by a contemporary poetry of images and violent antitheses.



BUCHHOLZ GALLERY

PROBING the fearsome nature of things, Masson (1938) finds himself in a "Labyrinth" (left) psychologically symbolizing his prenatal past. In the same spirit Schwind (1851) sets his "Rübezahl" (right) in that labyrinth of the Teutonic race, the forest.



SCHACK-GALERIE, MUNICH

The influence of Goethe is discernible both in Carus and Masson but while in the case of the German artist's paintings it takes an illustrated form, in the case of the contemporary one it is philosophical. From the point of view of psychoanalysis the pictures of Masson and Von Schwind, reproduced herewith, have the same meaning, but while for Masson the labyrinth signifies the return to an ontogenic and prenatal past, Schwind is in search of that labyrinth of the Teutonic race: the forest.

Now that Germany has found her Napoleon it is easier to re-evaluate German Romantic painting and to understand the great movement that started with artists and philosophers and later found in an unhappy king, Ludwig II of Bavaria, a monarch poetic enough to turn, with his Wagner cult, the tide of Classicism inspired by his grandfather Ludwig I. In her present leader, Germany at last discovers a man both an ardent admirer of Romantic music and of the Romantic lakes and mountains of Bavaria.

A few months ago the *New York Times* remarked that while Napoleon remained a Classic with a Humanist background. Hitler is



KUNSTHALLE, HAMBURG

METAMORPHOSIS of nature in order to make it more personal is a typically Romantic attitude present in both Philipp Otto Runge and Max Ernst. But while for the former, in "Rest on the Flight Into Egypt," 1805 (left), it blossoms into cloying sweetness, Ernst's "Napoleon in the Wilderness," 1941 (right), is maggoty with decay.



COLLECTION OF THE ARTIST

Romantic. But why, when France tried to conquer the world did she need to have as a leader a Classic-minded ruler, while Germany in the same situation looks toward a Romantic Führer?

We must not forget that in France war began with invasion, while in Germany it grew out of a desire for revenge. The Revolution had been crushed when Napoleon came to power and "order" re-established; in Germany on the contrary it was after coming to power that the tempo of the Nazi movement became every day more rapid. It is because the ruling forces in Germany suffered from the feeling that they had been cheated out of their share of the riches of the world that they decided finally to back a revolutionary movement. It is significant of the Romantic attitude of present day Germany that the Führer has not yet made a work that can be compared with the "Code Napoleon";

nothing seems more vague and changeable in the Third Reich than its constitutional form.

The forces which in time of crisis attempt to bring about radical changes seek inspiration in new interpretations of the past. At the beginning of the last century Germany was the most history-conscious nation of the world. The reason is simple enough; she was beginning to feel the need for national unity and was therefore preparing herself culturally for it. The Napoleonic wars hastened this process of evolution which led to the line-up of contradictory ideological forces. German artists and philosophers were faced with the opposition between Classicism and Romanticism. On the one hand architecture led the way to the Classical Revival until, under the inspiring guidance of Ludwig I of Bavaria, buildings were erected. (Continued on page 39)

COLL. MR. AND MRS. YVES TANGUY



INTERIOR and exterior landscapes by Wolfgang Paalen and Carl Gustav Carus. "L'Upyre," 1937 (left), establishes its logic with invented elements and to be grasped should be "remembered with eyes closed." Carus in "Spring Landscape," 1814 (right), gives himself over to finicking external detail.

GEMÄLDEGALERIE, DRESDEN



PAINTED in Florence on his first trip to Italy where he went in search of picturesque mediaevalism, "Cain and Abel," 1831, introduces the wild scenery of the Catskills which marked Cole's first step in the Romantic tradition.

LENT BY MRS. FLORENCE H. C. VINCENT TO THE ALBANY INSTITUTE OF HISTORY AND ART



THOMAS COLE: AMERICAN ROMANTIC

INTO our Romantic-Surrealist picture fits Thomas Cole whose "Cain and Abel" (above) is unstintedly emotional as "The Architect's Dream" (below) seems super-real. Yet, as the recorded father of the Hudson River School, Cole's relation to European movements of his day is often overlooked. Actually he embodied the nineteenth century German ideal of artistic ubiquity. In his own words he was "something of an architect"; he apostrophised life and nature in ardent verse; he was a pleasing flutist and, in itinerant portrait painting days,

piped his way round the country like any Wandervogel.

Of extraordinary interest, the current Cole show at the Albany Institute is divided into two sections, landscape and allegory. The former present views of the Catskills which Cole's letters record as being full of fearsome crags, melancholy caverns, and savage trees. In the moral or allegorical works Cole, and avid Walter Scott reader, is carried away by the European idea, to which he adds a peculiarly American lofty-mindedness and the vivid imagination which give them their fantastic charm.



FROM EGYPTIAN pyramid to Gothic Revival "The Architect's Dream" muses over the styles which Cole learned to admire on his European travels. The artist was himself responsible for the Grecian Doric façade of the Ohio State House.

Art Marches On To Michigan: Flint's New Gallery

ONCE a Michigan church, now an ultra-modern institution which will play an important part in the national movement to decentralize art, the brand new Flint Institute of Arts challenges its local public with a brilliant opening show. "Art Marches On" sets the mark for which every small museum is shooting.

Each of its fifty-six objects, loaned from all over the country, is an outstanding illustration of a great culture, period, or school. Taken together they show what man has accomplished during the last 5,000 years and what, despite war and desolation, he will continue to do. In addition to the random selection shown here

the exhibition covers the great periods of the Lowlands, Germany, England, and America as well as the primitive arts of Africa, Mexico, and Peru. With such examples as a starter to direct public taste, plus the guidance of an admirably modern art school, Flint lays down a solid base for future collecting.



LENT BY DIKRAN G. KELEKIAN
ASSYRIAN relief figure of a King, 5th century B.C.



DR. W. R. VALENTINER
EGYPTIAN bronze, XXIV Dynasty.



C. T. LOO
CHINESE, Sung Dynasty galipot vase.



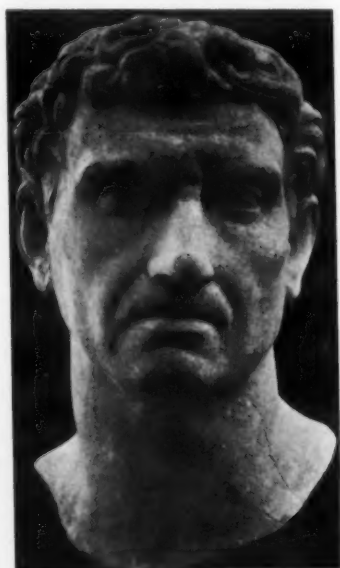
DR. JACOB HIRSCH
HITTITE bronze, ca. 2000 B.C.



C. T. LOO
CHINESE Bodhisattva, fifth century A.D.



DR. JACOB HIRSCH
GREEK black figured amphora, VI century B.C.



DR. JACOB HIRSCH
ROMAN portrait head, 1st century B.C.



HEERAMANNECK GALLERIES
INDIAN Vishnu, Gupta period, ca. 600 A.D.



DIKRAN G. KELEKIAN
PERSIAN bronze pin, about 700 B.C.



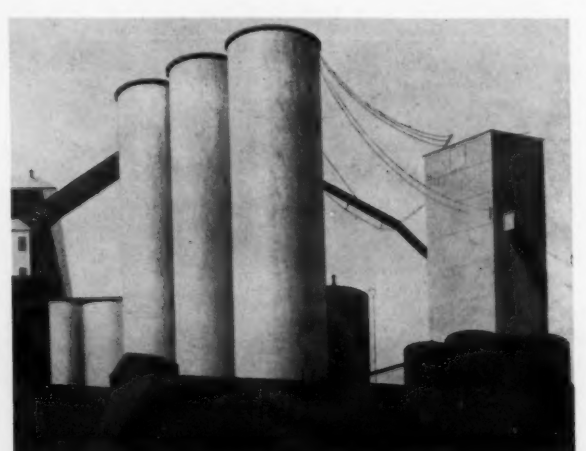
A. SELIGMANN, REY & CO.
SPAIN, XVI century: Greco's "St. John the Baptist."



DUVEEN BROTHERS
ITALY, XV century: Ghirlandaio's "Madonna and Child."



WILDENSTEIN & CO.
FRENCH XVIII century Rococo: Antoine Watteau's "Camp Scene."



MR. & MRS. THOS. ADLER
AMERICAN contemporary: Ralston Crawford's "Grain Elevators, Buffalo."

THE PASSING SHOWS

CHUGALL PUNCH: RUSSIA WITH A DASH OF PARIS

IF IN these inexorable times a man can paint unforgettable pictures and make us smile as we look at them it shows he has a proper concept of what art is for. Marc Chagall does this and more at the Pierre Matisse Gallery from whose important retrospective he emerges a very tall artist indeed. Chagall had the luck to bring the bulk of his work with him when he came from Europe last June. Even knowing this, it is amazing to enter the gallery and meet



PIERRE MATISSE GALLERY

MARC CHAGALL: "Double Portrait," 1918.

some of the canvases which are "in all the books." It is wonderful to discover

how huge and rich and gay the 8-foot *Double-Portrait* is and that the peeping stocking on Madame is brightest purple and that the delirious couple are cloaked with a glorious golden cloud. If this isn't the gayest, tenderest, most nonsensical picture in the world then we have another guess.

The work runs from a Cubist influenced 1910 *La Noce* to 1941, and in most of it the Russian New Year spirit prevails. Even in his bound *Martyr*, the only one alluding to present times, Chagall could not resist introducing his stock characters: the flying jackass and the baggy little man scraping a violin, who also make the charm of our frontispiece, page 11. But look behind the fooling and you will see the three—even four—dimensional composition which Chagall took from the Cubists and introduced first in the black whirling spaces of *A la Russie, aux Anes et aux autres* of 1911. Leaves stuck in his hat, the inveterate little fiddler plays at the summit of a great bouquet of flowers whose drenching blueness—even hung against the light—is driven home by reds, greens, and pinks with the instinct of a true colorist. Again the stalking red chicken captures the same breathless time element which made the sensation of Balla's cinemotographic *Dog on Leash*.

After the cow-eyed lovers, golden candle-lit, and the coquettish two-faced bride, one more picture is notable. This is *Village*, 1925, whose quick, nervous juggling of ideas makes you realize what a superb poster artist Chagall could have been. For he does everything at once. While he catches the eye and prods the mind he also warms the heart.

R. F.

PHILADELPHIA FEDERAL PAINTERS: THE PEALES

IT'S NOT undistinguished to use melons in a still-life. Renoir did it, in one of his best paintings at the Duveen show, and the brothers Peale were often doing it. Raphaelle (1774-1825) used melons with a gorgeous sense of tactile values, as James Graham & Sons exhibit in his *Watermelons and Purple Asters*, with a few peaches and some ribbon thrown in for good measure. Raphaelle appears to us much the better as a still-life painter when he is compared with James (1749-1831). James is conventional, dry, and hard in his still-life, as in *Fruit In a Bowl*, after the manner of the early Chardin, after, one may say, the manner of all the Peales except Raphaelle. For right down to 1885, when Sara died, almost every member of the family who painted at all, did a dry, Chardinesque still-life. Thus, Raphaelle's tactility is very pleasing and it is finely shown in his *Wild Strawberries*, of 1822, which is

innocent of melons, but has plenty of surrounding crockery.

In this exhibition of Peales two of the finest, both belonging to Mrs. Harold Lehman, are the *John Lewis* (a curiously topical name today!) by Charles Willson Peale, and the same painter's *George Washington*. Dry, stiff, and compact are these portraits, very different from the copperish, garish portraits by which Rembrandt Peale left ready tracers. His second wife, Harriet, is represented here by a *George* and a *Martha Washington*, each in a stone porthole. Questions: did she give that idea to Rembrandt, or did he give it to her? If the former, she may have been the one who did the porthole to her husband's portraits.

Do not miss a case of miniatures, in which James' and Sara's are the finest, as you go out; Raphaelle's veered to a bluish tonality, like early Jarvises, while C. W.'s are correct and dry.

J. W. L.

CHINA'S TREASURES SHOWN FOR HER RELIEF

GETTING works of art out of China to New York is no small feat these days, but Mr. T. H. Ching has man-

aged it. At Partridge's he exhibits part of the distinguished collection of his father, William Ching-Yung of Shang-



FRANK PARTRIDGE, INC.

WANG SOH-MING: *Landscape Scroll of the Yuan Dynasty*.

hai, never before shown publicly. The paintings and tapestries had to be rolled up, and everything else had to be diminutive in scale, but so high is the quality that this fact merely calls up the old adage. Sponsored by Mme. Wellington Koo, the exhibition is for benefit of United China Relief.

Exquisitely select, the paintings are few. Here is the scroll, *Bamboo*, which the Sung Soo Tung Pu, scholar rather than artist, made to try out his inspired calligraphy in a new ink. Then there is a long scroll of the Yuan period, a twenty-four foot excursion into mountain and seascapes noted with utmost breadth and sensitivity. Another Yuan scroll in gold on black shows inhabitants of a Buddhist monastery and was, we are told, made by an artist who knelt because of the sacredness of the subject. Less holy are crisply outlined

and briefly colored money grabbers in another Yuan painting, *Gold Rush*. With the pictures can be grouped Sung and Ming gold ground K'ossu tapestries minutely woven with floral motifs of which any painter could be proud.

A number of items are connected with the name of the eighteenth century Emperor Chien Lung. One is his favorite Sung pottery pillow, fondly inscribed in sepia ink by the monarch. Others are Han jade disks used to convey Chien Lung's wishes and encased in boxes decorated by small landscapes ascribed to the hand of His Majesty.

From Chien Lung's time comes an Imperial porcelain snuff bottle, fragile with its colored decorations. Later pottery includes some of the rarest tiny peachbloom pieces, enlivened with the touches of green so greatly prized by collectors.

D. B.

SOBER TALENT, SOLID STAND: SCHNAKENBERG

WHEN an artist puts in a lot of serious work it generally shows. Henry Schnakenberg has a great deal of talent to boot, and his pictures at Kraushaar emerge among the most solid and convincing of any contemporary product. If Schnakenberg is making a portrait, he gives thought to composition but doesn't stop at that: he shows you what the subject looks like, then takes you a bit under the surface to show you what he is like. He might be impish, like *Stefan*, or pensive, like the *Boy Reading*. If it is a woman he is brushing, she can be as real in a period costume as she is perky in a new fur hat.

When he leads you out of doors with him, he does the same thing: his *Palisades* are a mighty good substitute for a trip up the Hudson, and his zoo picture, if it doesn't try to give the sparkle so many artists pack in, presents an adult, nostalgic impression.

The watercolors bend a close-up lens on nature and show how bits of moss, rocks, and animal life can make a picture. But the technique is not free and wet: Schnakenberg is painstaking with this medium as with oil, and employs it to get dry, resonant color in compact pieces. His *Crab* wasn't tossed on a studio table: he put on his swimming



JAMES GRAHAM & SONS

RAPHAELLE PEALE: "Still-Life, Wild Strawberries," 1822.



KRAUSHAAR GALLERIES
SCHNAKENBERG: "Stefan."

things, stood in a few feet of water, and painted it in its natural habitat. No tricky lines boast of this, yet you know that that crab is alive and wet. D. B.

CONNAWAY; KIMBALL

JAY CONNAWAY, fresh from Monhegan with one of his canvases, indeed his best (*Winter's First*) only a fortnight off the easel, is exhibiting one of his most exciting shows of marines at the Milch Galleries. Like a young gale his color has blown up in intensity, and although the objects he paints are still sober in themselves, paintings such as *Monhegan in April*, and *Winter's Worst* achieve a new brightness of palette. Downstairs his oil sketches on watercolor board will stop you in your tracks. Conaway's virility is inspiring.

Richard Kimball, architect, has some lovely, quieter watercolors in the middle gallery. *Back Street*, Roslyn shows admirable technique in wash while *Fish Wharf*, in its utter simplicity and shadowed masses, is effective. J. W. L.

OSSORIO

AT THE Wakefield Bookshop Alfonso Ossorio, a young Spaniard who was born in the Philippines and educated at Harvard, is exhibiting line drawings with color and watercolors. He feels the *timor mortis* and *rigor mortis* theme very acutely, which emotions should be corrosive in our pagan epoch. There is jewel-like detail in his work, like that of the early engravers, but Ossorio's usually surmounts the obstacles with graceful and flowing compositions, as in his *Adam*, on greenish paper, *Skull*, *Shell*, and *Plant*, and *Horse's Skull* and *Pinon Wood*.

J. W. L.

MAILLOL; LEHMBRUCK

IT IS hard to believe that, were Lehmbruck alive today, he would be only sixty years old when Maillol, that other pillar of modern sculpture, is currently celebrating his eightieth birthday in Southern France (see article on page 19). This week the Buchholz Gallery does them both honor and itself proud

in a double retrospective which offers the first chance in some years to compare their work at full length. Maillol, the master of here and now, looks more ripplingly alive than ever beside Lehmbruck's emotional intangibles, while the finish of his modeling makes the other's look blurred though subtle. The life-size Lehmbruck torso, undisputed gem of the show, on the other hand introduces a note of severe magnificence to which Maillol, as a *bon bourgeois*, never attained.

Kurt Valentin was lucky in finding a cast of Maillol's *Chained Action* which was knocking about the French Pavilion at the close of the Fair—a formidable thing at close range. There is also his full-size *Ile-de-France*, the splendid *Bather Putting up her Hair*, and many of the simple, fluid small bronzes. Less known curiosities are *Two Sisters* of 1905, conceived in Victorian style to encircle a clock, and *Pomona* whose weighty bronze draperies also hark back to this era. R. F.

PRINT PORTRAITS

"PORTRAITURE IN MODERN PRINTS" is the special exhibition in the mezzanine gallery of the Brooklyn Museum. The fifty prints, all Museum-owned, are representative of American, English, French, Swedish, Italian, and German artists, the latter including five of the so-called (in Hitler's Germany) "degenerate" class. These are Grossman, Beckman, Heckel, Lehmbruck, and Pechstein. One of the most captivating prints is Käthe Kollwitz's monumentally rugged *Self-Portrait*, her lithograph of 1927. The Mary Cassatt, *Young Girl With Bonnet*, is another lithograph, a field into which Cassatt



BUCHHOLZ GALLERY
LEHMBRUCK: "Torso," 1918.

did not venture so often, but here her winsomeness is just as evident. Dauter's *Etienne Guillaume* trenches, as careful and exciting portraiture sometimes does, close on the bounds of caricature. The "degenerate" Germans depict bitter and wry-mouthed people; hence perhaps their undesirability in their homeland.

A very intelligently installed and explained exhibition of "How Hand Process Prints are Made" greets one as a permanent exhibit just before one enters the foregoing. Some little-known but excellent ones are here shown, from Castellón's lithograph to certain prints by Earlom, Rivera, the Japanese, and by the contemporary artists who work the silk screen process. J. W. L.

MACMILLAN

WILMINGTON, N. C., has produced a gifted young painter in Henry Jay MacMillan. New York trained him, but he went back home for his subjects, and now shows his accomplishments in Manhattan for the first time at the Number 10 Gallery. What he really contributes is a sweeping line which makes everything from sea plants to people come vibrantly to life in his pictures. But he doesn't stop at that, for the hard surface of his oils (this never hampers their lilt) are product of serious technical research into ways and means of glazing with resin oils over tempera underpainting. The finished pieces in this medium, both in color and in composition, call up Kuniyoshi, whose work he must admire. More original are the gouaches which show us the myrtles and the marshes of the Carolina coastal country. Here too he has a technical trick—he could make you swear some are watercolor. D. B.

LAMOTTE

WHAT Bernard Lamotte, the exhibitor at the Bignou Gallery, can do with black and grey is wonderful. Like good wine it needs no bush, not even the sweet-briar bush which Jean Renoir, in a delightful catalogue preface, describes as "the Lamotte essence." His best black and grey painting is *Le Quai du Louvre*, of 1940, although close to it is *La Zone*, being only a tithe of the Parisian flotsam and jetsam of the self-same fatal year. J. W. L.

EMIL GANSO

STYLIST who in his absorbing small landscapes could cause water to freeze, make rain pour down, and stir up a summer storm, the late Emil Ganso, who died at forty-six last spring, is currently remembered in a brace of New York shows at the Whitney where his achievement as a painter is displayed, and at the Weyhe Gallery where we see him at his brilliant best as a printmaker. A third Ganso memorial, at Philadelphia's Art Alliance, exhibits all mediums.

In two galleries at the Whitney, the German born artist who came here in 1912 as a baker's apprentice and turned



NO. 10 GALLERY
HENRY MACMILLAN: "Still-Life with Amaryllis."

painter after only a few weeks of formal training, emerges if not as a great, at least as a highly accomplished artist whose gift it was to see the most in landscape and so to record it. The oils—still-life, landscape, and nudes—show the growth from a slick early manner to the broader brushing of the later period where colors, like Renoir's, are "knitted."

But with him landscape was the thing, and after he hit his stride (about 1938), few could charm as he did in little gouaches. All the weather is there, all the breeze and all the sweep. D. B.

FORD; CARTER

EVERYTHING that Lauren Ford paints is painted exquisitely. It is exquisiteness lent to the realm of piety, but then piety is often exquisite, particularly French piety which, as in *Resurrection*, *Evening Prayer*, and *Baptism of the Count*, she knows well. These pictures are all at the Ferargil and bestow the rare, original note of their author upon the walls. So, one might add, does every other picture in the exhibition, so delightful are they.

Clarence Carter uses two bottles, three tumblers, and some yellow dahlias for his foreground in *Vanished Ecstasies* and bric-a-brac and antiques of a shop window in *Hospitalities Long Since Gone*. Carter finds more original subjects than painters usually do. Jesse Stuart, the young Kentucky mountaineer poet, he paints in enormous scale, but it is honest, even tender. J. W. L.

WERBOFF

CLOUET is a good model for a portraitist whose draftsmanship is correct and refined. There is no indication save that of similarity of work to show that Michel Werboff, trained in Czarist Russia, studied Clouet. But his portrait drawings of prominent people at Wildenstein & Co., especially King Gustaf of Sweden and Harold S. Vanderbilt, have the refinement of great French work in the Clouet tradition. In Werboff's paler technique eyes become of paramount value. Once or twice, with young women, as in the

Patricia Lee, the whole portrait becomes pale and faded to a degree. But he has a stronger technique also, in brown pencil, where, as in the Edouard Vuillard, William Church Osborn, and Robinson Jeffers he expresses robustness. One can say, from those of the sitters who are prominent enough to be easily recognized, that Werboff is fine at catching likenesses. J. W. L.

ART FACULTY

THE eight Syracuse watercolorists exhibiting at the Argent Galleries are members of the faculty of the College of Fine Arts of Syracuse University. They are Margaret Bohner, whose *Three Little Pigs* is firm, large-scaled, and colorful in the manner of Julius Delbos; Jessie Bone Charman, whose soft-colored *Tully Valley* is built around an old carriage-wheel; Montague Charman; Catharine E. Condon; William G. Evans; Marjorie S. Garfield, with her spirited rendering of the interior of *Longfellow's Wayside Inn*; Ralph Laidlaw's *Island Pond*; and Ruth H. Lee's tropic-moist and well-composed *Volcan San Pedro, Atitlan*.

The front gallery holds oils of flowers and still-lives by Lila Shelby. When she has more of a real theme or a moral, like the joy which a small geranium can shed in a bleak city district, or how bright apothecary's bottles look against skulls and old books, she is above par.

In the back gallery are the bizarre watercolors of Caroline Rosenbaum whose chief distinction is that she makes American subjects resemble Japanese and that watercolors with her look like prints done on rice paper. J. W. L.

KLITGAARD

LOSING something in firmness what it has gained (not too attractively) in mobility, the work of Georgina Klitgaard at the Rehn Galleries still delights us when she keeps to landscape. There is one canvas, *Sunrise*, which is too vague to be called a success, but *Rondout Creek*, *Spring In Carolina*, *Landscape (Bearsville)*, and *Crossroads* are excellent in their different ways. The first is luminous and pellucid in color; the second is misty and fused, with two dead trees contrasting with a cluster of blossoming apples; the third

is a great success in its contrast of bare branches making a set-off against the distant rising mist of the valley, while the fourth is definite, balanced, and resolute in its distinction between black and white.

The portrait heads of two white girls have life; so does the portrait of a colored *Mother and Child*, although it is none too well modeled. J. W. L.

LINTOTT; THOMPSON

FRESHNESS, brightness, dewiness are the qualities visible in the flowers and fruit of Barnard Lintott. His wife, Marie Sterner, has just closed a successful showing of a gay galleryful of his most recent oils. When he paints large compositions with many whites, such as white vase and white flowers, Lintott can seem a little cloying, but give him plenty of color to play with and few foursquare flowers painters are any better in the matter of taste. His *Begonias*, just completed, is a masterpiece.

We also enjoyed the current show here of the abstract and semi-abstract paintings of Juliet Thompson. Miss Thompson's pictures of recognizable reality hail from Yugoslavia and Mexico. These, like *Altars of Learning* (Mexican school children at their desks each resplendent with a potted flower), and also *Gentlemen of Leisure*, are altogether praiseworthy and original. J. W. L.

BETTY PARSONS

A LOT is going on in the watercolors of Betty Parsons. The Midtown Galleries are showing her papers from the West Indies, Mexico, and the Cape. The *Interior of the Church*, S. Miguel Allende has great and effective festoons of red; *Caletta Beach*, Acapulco shows her clever use of opaque mingling with clear pigment; while *Nassau* is an example of her strong colors that seem to tumble over each other—and succeed in producing vivacity and joy. J. W. L.

ROBERT PHILIPP

FROM dulcet to drab without transition is the change which the work of Robert Philipp has undergone. He has fled back to nature—to her

fields, railways, dark districts of the deep South, as in *Road to Urbana* and *Sunday in Louisiana*—and surrendered large-scale portraiture. The Associated American Artists prove that he still paints in a thin style, but he has fore-sworn pink and baby blue for yellow ochre, greys, black, and browns. What makes Philipp recognizable under the new dispensation is his old habit of turning on the soft focus. J. W. L.

W. H. STEVENS

AN extraordinary technician, dreamer, and prober is Will Henry Stevens, whose twin shows at the Willard Gallery and Kleemann Galleries are matters of mark. He will not (save rarely) call his work pastel, but insists upon tempera. At any rate, though to start with the pigment is pastel, with this as a base he fuses alcohol and turpentine. This liquefaction is then applied with a brush to a paper block. With as little seeming effort Stevens uses this technique in both landscapes, which are at the Kleemann Galleries, and abstractions, which are at the Willard. In both types of subject he dreams and probes.



MARIE STERNER GALLERY

JULIET THOMPSON: "Yugoslav Peasants."

His landscapes, which have had rapid purchasers, twinkle with *Reflections*, *In the Hills*, *Bent Tree*, and *Veteran*. When his best dream mood is on, he paints compositions of kaleidoscopic tints like *Mushrooms*, which compare well with any Dreamland renditions in art. J. W. L.

DREWES; KALDIS

MISSION of abstract painting is, according to the former Bauhaus professor, Werner Drewes, "to create worlds real as our own . . . full of the glory of color and the variety of forms, but also worlds of order instead of disorder and accident." His abstractions (of the geometrical type), the only work he shows currently at the Artists' Gallery, bear this out. The color schemes, though different for each of the kaleidoscopic sections he offers, all hark back to a lemon yellow base, and his subtly introduced curves have swing. You feel, as you often don't before abstractions, that there is a really fertile and sincere intellect behind these.

Aristodemus Kaldis makes a bombas-



ARTISTS' GALLERY

ARISTODEMOS KALDIS: "Eternal Soil of Democracy, Greece."

tic debut at the same gallery, and his "primitive" canvases in pure, bright colors, present a lot of humor and a gift for design. The most impressive is a large mural, *Eternal Soil of Democracy, Greece*, dotted with ruins and nestling hill towns, crying for a return to the time when the world was young. D. B.

YOUTH

YOUNG AMERICA wants to do its share for Britain, and one way has been found by the show at the American British Art Center where 150 pictures by youngsters in New York's private schools are to be sold for \$5 apiece. In addition to contributing the paintings, the anonymous artists have also dug in and given a penny for each year of their age. Painters from seven to sixteen are always bright and full of dash. In many cases (particularly the case of a fifteen year old miss from the Lycée Français) there is also serious promise. D. B.

SCHIELE

THE Galerie St. Etienne has resurrected the work of one of those short-lived geniuses that fill the ranks of painters and given us one of its finest shows by portraying the drawings and oils of Egon Schiele. Schiele (1890-1918) ranks with Kokoschka and Klimt as the leader of the Austrian School. He was the first artist to stylize fingers by making them like bones strung on wires, a stylism adopted by Kokoschka. Schiele composes well, as his landscapes with clustered houses and wriggly gables show. You feel unhappiness and depression were in this man's soul. There was no sunniness except the stunning virtuosity of his drawn line, well seen in the fine full-length *The Old Man*. J. W. L.

MEDLEY

ALMA REED presents exhibitions by four artists: Mary Brandon Chapin, Gertrude Herring Howe, William Henry and Rudolf Mueller. The former shows clean-cut compositions, as in *Blue Cup and Saucer*, nice brushing and clear color; the second exhibits watercolors from the Cape, which are correct enough in local tone, but sprawl; while the third, who has done a mural for the cabaña of the Duke and Duchess of Windsor at Nassau, exhibits gay, striking watercolors from the out-

(Continued on page 35)



REHN GALLERY

GEORGINA KLITGAARD: "Crossroads."

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS BY LIVING ARTISTS
CONDENSED & ARRANGED FOR QUICK REFERENCE

ARTIST & Gallery (and where to find ART NEWS' own review of each exhibition)	NEW YORK TIMES Howard Devree—H. D. Edward Alden Jewell—E. A. J.	HERALD TRIBUNE Carlyle Burrows—C. B. Royal Cortissoz—R. C.	SUN Helen Carlson—H. C. Henry McBride—H. McB. Melville Upton—M. U.	JOURNAL-AMERICAN Margaret Breuning—M. B. PM Elizabeth Sacartoff—E. S. WORLD-TELEGRAM Emily Genauer—E. G.
BERRSFORD, Banastell (see ART NEWS, Nov. 15, p. 26)	Young to have a retrospective, Miss Berrsford is nevertheless the possessor of a very distinctive style and fills a niche all her own. H. D.	Always the shapes of objects have interested her, and in painting them she has stressed the form, the outline and the rhythm of the placid exterior. If there is any life in this work, it is a thin stream well hidden beneath the polished, serene surface. C. B.	... whether she is painting landscapes or flowers or tracing the intricate convolutions of sea shells the result is most satisfying to the eye, while hinting to the mind the presence of a deeper significance. M. U.	It's a pity she's not better known. She paints with rare skill, with vitality, and with imagination. ... she calls to mind that most famous of American woman painters, Georgia O'Keeffe. E. G.
DAVIDSON, Pinacotheca (see ART NEWS, Nov. 15, p. 35)	His palette seems lighter and fresher, his composition stronger, his patching of color more effective and his approach even surer than before. ... This is convincing work in a definitely modern idiom. H. D.	... forcefully painted in dynamic compositions. Davidson's harmonizing of the abstract and the real in "Cows in Pasture" and "Garden Implements" is impressively surehanded. The show as a whole is perhaps Davidson's best to date. C. B.		Davidson's art might be described, perhaps, as an outgrowth of the School of Paris. It is based on principles of formal pictorial architecture. ... With his slashing, vigorous brushstrokes he secures sensuously rich and varied surfaces. E. G.
DAVIS, Midtown (see ART NEWS, Nov. 1, p. 30)	The artist's touch is bold and dashing. Color is keyed high, tending in its orchestration toward iridescence. ... Flower and fruit still-lives are particularly effective. E. A. J.	Not only is this work technically skillful, showing strength as well as delicacy, but exhibits a fresh, Renoir-like feeling for color in several instances. Mrs. Davis may have developed her style in a manner reminiscent of French art, but the all-round talent disclosed in her pastels requires a little qualification. C. B.	She paints admirably, of course, and appears at her well-poised best when dealing with women and children and flowers. M. U.	... If you duly note her debt to Renoir, and then try to forget it, you'll be dealing with her more fairly. ... Movement is instinct in both her brush strokes and her whole composition. Her ruddy color is luminous. Best of all are her landscapes. E. G.
De CREEFT, Passadroit (see ART NEWS, Nov. 15, p. 26)	A show of sculpture by José de Creeft is an event in the New York art world. The large head in lead ... and a figure in green serpentine are certainly in the sculptor's best manner. ... Several of the little terra cottas are delightful in swift, sure, sketchy manner. H. D.	Some of the figures ... suggest a classical development in his style. But the results are not at all, at the present stage, persuasive disclosures in that direction. Contrasting subjects, such as the "Old Friends," in lead, and the head of a baby, show, however, the breadth of expression this artist commands. C. B.	... this year, as in the past, we behold him adapting himself with extreme sensitivity to the several materials he uses, and yet without any sense of constraint. Mr. De Creeft is a poet. H. McB.	If you want to hear stone talk, then hustle to José de Creeft's show. ... It is an inspired harmony that gives de Creeft's work serenity, grandeur, dignity and warmth. E. S.
DETWILLER, Eggleston (see ART NEWS, this issue, p. 35)	These landscapes are of New England, particularly Vermont, and they are characteristic examples of the artist's work. H. D.	Mr. Detwiller gets away from the details of man-made structures—structures which often tied him down to an unimaginative presentation of such subjects. His color is fresher and his pattern of nature more serene, more enjoyable, than he has shown previously. C. B.	Long recognized as an accomplished watercolorist, he shows all his old skill in his rendering of New England landscape and architecture. M. U.	Mr. Detwiller has seized not so much on the picturesque aspects of the scenes he depicts as on some vital quality in them which he presents in simplified design and clarity of color congruous with the artistic idea. M. B.
DODD, Faragill (see ART NEWS, Nov. 15, p. 24)	This artist seems at his best when he restricts color almost to monotone. There is great richness here. The present show is rather large and some of the work fails to attain the high level just indicated. But his best is a very excellent best indeed. E. A. J.	... he does well enough in several canvases, but makes a rather desultory show of it altogether. Like other artists who have not quite struck a sure gait, Dodd tries one thing after another with a different emphasis, and is especially uncertain of his color. C. B.	He is showing landscapes of Georgia for the most part, which he paints with vigor and understanding. Among the outstanding examples in this field one would note "Broad Street, Athens," "Three Houses" and "Magnolias and Pine." M. U.	Mr. Dodd is an accomplished painter with a flair for provocative designs which appear to be nicely congruous with his original conceptions. M. B.
KARFIOL, Downtown (see ART NEWS, Nov. 15, p. 15)	Years ago I wrote: "Karfiol is an artist not only 'arrived' but, which is much more momentous, arriving anew from day to day." That applies every bit as emphatically now as it did then. ... His present show should on no account be missed. It is a veritable milestone. E. A. J.	I particularly appreciate the sincerity of his method, the way in which he makes a direct approach to the subject, and if he does not leave it beautiful he certainly leaves it free from sentimentality or artificial grace. R. C.	Bernard Karfiol deals with reality in its fullness. He is not given to reticence. With him intensity of expression takes its place and lifts many an oft-painted subject out of the ordinary. M. U.	The landscapes have a particular appeal in their simplicity of design and sensitive observation of natural forms. The figure pieces are more in Karfiol's accustomed vein, graceful, soundly modeled, yet lacking vitality or decisive definition. M. B.
LINTOTT, Sterner (see ART NEWS, this issue, p. 32)	No artist hereabout, or anywhere, can paint flowers more beautifully. ... Whether sumptuous or more plain and earthy, the result is distinguished; the artistry sensitive and full of communication. E. A. J.	"The Connoisseur" is more important than its restricted dimensions would suggest. The subject is brushed in with a large, truly painter-like touch, and, into the bargain, is endowed with character. ... The flower paintings all afford pleasure. R. C.	Flower painting tests the color sense of any artist but it must be agreed that Lintott is fully equipped to meet this challenge. He rejoices in a flexible palette that changes with the season and with the particular flower that comes into the studio. H. McB.	The impeccable draftsmanship, the caressing brush, the tactful use of color, the tasteful arrangements, result in handsome decorative designs. The figure pieces ... are given remarkable characterization, physical pose and mental habit. M. B.
MATTSON, Rehn (see ART NEWS, Nov. 15, p. 27)	... pursues his characteristic and always imaginative and always very personal brush exploits in realms of sea and earth. ... again reveals an impavid wish to express in paint the almost inexpressible. E. A. J.	... them all there plays more or less that cold, white light which so finely distinguishes the "Night and the Sea." It is undeniably effective, but it may easily degenerate into a mannerism. R. C.	... though his post office address is Woodstock, he actually resides in the land of dreams and when he paints he sees the ocean just outside the kitchen door. In other words he is a mystic and rules that apply to you and me do not apply to him. H. McB.	I don't think his newest exhibition, at the Rehn Galleries, will greatly enhance his reputation. ... this time the sea things don't come off quite as majestically as they have in the past. E. G.
PELS, Babcock (see ART NEWS, Nov. 1, p. 30)	Mr. Pels organizes his material with a genuine sense of picture drama. His style is baroque, with leanings, definite, if restrained, toward rococo. E. A. J.	Pels is generally firm and vigorous in his characterizations of these things. ... Capably handled as many of his subjects are, the paint runs heavy in parts and rarely reaches a simulating level in color. C. B.	... as soon as he gets his feet firmly planted on the earth will have some interesting things, doubtless, to say of it. At present he sticks a bit too closely to the formulas of the avowed masters. H. McB.	Altogether this is good, solid, interesting and vital painting. One could wish, of course, that it were a little more inventive. I can't think of a better springboard for invention, however, than technique and vigor as considerable as this. E. G.
PINE, A.C.A. (see ART NEWS, Nov. 15, p. 34)	... has made decided strides forward since her first early tentative show several years ago. ... the artist gives well-defined evidence of having found herself. H. D.	"Memory of March," a sentimental still life, and "Croquet on the Housatonic," a landscape with amusing figures, are two of her best works—loosely painted, somber pictures, enlivened by bright flecks of color. C. B.	Mrs. Werner, who inclines toward expressionism in her handling of things, does not seem exactly to have found herself. M. U.	They're far from being expert. Her color is too often muddy and her composition is sometimes insufficiently worked out. ... But she, too, gets into her work a most endearing human quality. E. G.
RHONIE, Montross (see ART NEWS, Nov. 1, p. 31)	... There seems to be a certain allegiance to Sloan in Aline Rhonie's portraits and figure pieces. ... Most of the work is simple, forthright and in the broad simple manner. H. D.	If all were as well done as the "Negro Woman Asleep" all would be well; but most of the work, unfortunately, is pretty wobbly, and much of it frankly dull. C. B.	The career in art of Aline Rhonie is so intertwined with her career as an aviator that it seems a trifle difficult to separate them. ... For "San Geronio Pass From the Air" as well as some of her water colors are tied up with her experiences as an aviator. M. U.	Miss Rhonie is on firm ground only when she's doing figures, either alone or in landscapes where they may, it is true, play a quite minor role, but still appear. E. G.
SOUTO, Knoedler (see ART NEWS, Nov. 15, p. 27)	A number of these papers fall, roughly speaking, in a field between Dufy and Raffaelli. These are smart, brisk vignettes of Paris, Marseilles, Segovia; dryly and sketchily effective. H. D.	Mr. Souto knows how to draw the portrait of a place, conveying not only the truth about the tangible fact but the atmosphere enveloping it. ... His watercolors deserve a visit, and appreciation. R. C.	This artist has a crisp, staccato touch which, when he is in a softened mood, produces drawings not far removed from those of Max Jacob. When this artist went to Spain all inclinations to gaiety left him. ...	The soundness of these designs of this erstwhile abstractionist possess an elegance and style which deliver them from sentimentality, for all their nostalgic, romantic content. M. B.
THAYER, Contemporary Arts (see ART NEWS, Nov. 15, p. 27)	... is at her best in landscapes ... she gives every evidence of having laid a thoroughly sound basis for her painting and of having a real feeling for her medium. H. D.	... the houses with their sylvan environment show a sad lessening of her former energy, and I particularly miss her once wonted strength of line. I cannot help wishing that she hadn't changed. R. C.	She now, while clinging to nature in a sense, reduces her landscape forms to large and simple masses in which rather metallic greens and uncompromising whites play a prominent part. ... At any event Miss Thayer achieves vigorous and effective results. M. U.	Her clarity of definition and richness of color enhance the soundness of her designs. ... there is a certain rigidity in some of the paintings. M. B.
WERNER, A.C.A. (see ART NEWS, Nov. 15, p. 34)	In wood pieces ... Werner reaches his full stature. Other outstanding examples of his work are a portrait head in marble, the impressive "Moses" (wood), and the "East Side Cat" in limestone. H. D.	... is sturdy, human, and has occasional undercurrents of lyricism. ... generally the work exhibits a greater feeling of strength in its heavy, slow-moving rhythms. C. B.	... seems at his best in his wood carvings. In such examples as "Organizer" and "Cante Hondo," "Samson and the Lion" and "Warm Bath" in French sandstone, and his dancing figures in terra cotta also seem to call for mention. M. U.	He cuts deeply and boldly into his wood, simplifies detail, sharpens angles, develops his compositions into structures of jagged, incisive rhythms. And formal and forbidding as it all sounds, the results are gay, lively, witty and warm. E. G.

THE PASSING SHOWS

(Continued from page 33)

islands of that tropical haven among which work *Gray Morning*, *Schooner Sovereign*, and *Abico Schooner* are outstandingly attractive.

Rudolf Mueller's flower pieces in oil fill the back gallery. The still-life with peppers, *My Birthplace*, and *Gay Head Cliff* are memorable ones. J. W. L.

GORDON GRANT

TACTILE values and atmosphere are the two most reliable elements in Gordon Grant's repertory of talents. At the Grand Central Galleries, Vanderbilt Avenue branch, his watercolors of the sea, ships, and cottages done in the Gloucester and Rockport regions are strong, forthright, and true in the atmospheric sense. They do not make much of pattern, but invigorating or stimulating papers for their tactile sense are *Afternoon Shadows* and *Hilltop House*, and, for atmosphere, *The Veterans* and *Black Squall*. J. W. L.

MANIEVICH

A FULL scale of emotions can be expressed by color in the hand of a master. We are not prepared to say that Abraham Manievich, whose well-laden oils are at the French Art Galleries, is yet a master—his color is too jumbled for that—but he does express a very great deal. *Main Street*, *Peekskill* is an admirable view of a line of houses and parked cars and full of colorful reflections, while *Landscape* gives an impression of power, as do Manievich's still-lives. J. W. L.

SCHAETZEL

THE exhibitor at the O'Toole Galleries is a very decorative painter of flowers, Mae Schaezel. A literally enormous watercolor paper, probably around 36 by 28 inches, is used in her most successful composition, *Blue Rhythm*, where hydrangeas are balanced by the thin black lip of a table underlining it all. *Summer Sigh* is also nicely patterned, but in compositions like *Under the Birches* and *Precious the sigh* is for more red blood and color. J. W. L.

ROTHBORT

SELF-TAUGHT Impressionist from Brooklyn, Samuel Rothbort, shows bright pictures for the second time at the Barzansky Galleries. Coney Island has furnished a lot of matter for dazzle, but we like his greener landscapes, particularly the excited, Van Goghish one of an apple tree. He was a discovery of Hamilton Easter Field's years ago, and the years haven't caused him to lose any of his gay distinction. D. B.

BESSIE LASKY

IMPULSE, we are told, gets the credit for Bessie Lasky's start as a painter. Impulse then took her leave. The Las-

ky canvases at Durand-Ruel, products of an enjoyable hobby, are not spontaneous at all—they are too quiet for that. Some of the flowers have a nice brisk brushing, and there is good light in some of the landscapes. The heads are not well enough constructed to be sophisticated, and a bit too labored to be primitive. D. B.

DETWILLER

THE man who paints like Allen Tucker will go in for strong, rhythmic outlines, broadened with black or brown, and for strange, stylized cloud forms. Frederick K. Detwiller did this at the Eggleston Galleries, his papers, a trifle wan in color, being interesting in composition and draftsmanship. This similarity between Detwiller and Tucker may be accidental. *Earthquake Row* (Charleston), *Sway Back*, and *School's Out* are successful watercolors, while *Pownal, Vermont* reminded one observer of those unpruned, bushy groves that Emil Kosa paints so well. J. W. L.

PORTRAITISTS

CHANCES are you can find your man at Grand Central if you want to have your features recorded in a dignified and faithful way. The present exhibit at the Hotel Gotham branch presents twenty-five to choose from. Robert Philipp, who has done his wife in a peach wrapper, has a more venturesome spirit than most, and Albert Herter has been more successful than others with the white on white trick. Here Wayman Adams has dash, Christy gets the usual painty glisten, Abram Poole is quaint, and Jerry Farnsworth brushy. Sidney Dickinson, Ivan Olinsky and Seyffert are others. D. B.

MORE NEW SHOWS

SCULPTURE the Clay Club thinks suited to homes—price, adaptability to interior décor, and "enduring, universal qualities" were stated qualifications—now fill their galleries. Some are slight, but there are many here which would be easy to live with. Look at the pieces by Leo Amino, Sascha Brastoff, George Cerney, and Cleo Hartwig. Many strain to be amusing; Vladimir Yoffe's black wood *Newsboy* really is.

DRAWINGS for stage décor by Joseph Platzer, one of the eighteenth century's most celebrated in this field, and modern costume designs by Benois, Bevan, Kredel, Liberts, and others are half the Christmas show at Bittner's. The other half comprises original drawings by Kredel for the Bittner publication, *Soldiers of the American Army*, for which Frederick P. Todd, Secretary of the American Military Institute, has written the text. Their authenticity, and the importance of the gaps they

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FIFTH AVENUE AND FIFTY-SIXTH STREET, NEW YORK

fill in the history of American military dress, have been lauded. As drawings, they are able and often lively.

FLOWERS are the principals in Francis Hanfling's decorative still-life paintings which follow the pastel portraits of children and of picturesque characters by London-trained Elizabeth Hannay at the Ainslie Gallery. In the quasi-permanent group show here Oliver Ulrich, still a college student, stands out strongly for the powerful way that he thrusts paint, Vlaminck style, on canvas.

PAINTINGS of the West, done in photographic compositions with liberal use of the palette knife, are at the Douthitt Gallery. They are by Robert W. Annick and feature on large canvases the scenery of Colorado and Arizona, hold-ups of stages, pinto horses, and such.

MR. J. B. NEUMANN lately presented at his Art Circle paintings by some younger Americans. Lee Gatch is here, with his *Scene in New Jersey*. Slitting your eyes you may think in this ribboned-out picture you are at *Manhattan Transfer*: it is attractive, but has a vagueness of design that makes it look like a piece of whited snakeskin. Thoeny shows an exciting

Place de la Concorde, Charlot's night scene *The Bath*, of 1937, is too black and too cluttered with figures, while Karl Knaths makes clean, neat registers in his *Moby Dick*. Vialov's *Ping-Pong* and Frankie Ruta's *Girl With Marionette* are good.

THE Old Print Shop has acquired an elephant folio of Audubon prints in excellent condition. The quality of Audubon in such graphic work lodges generally speaking in the large prints of aquatic birds (except the sandpiper family) and in his smallest fliers, the warblers and the finches. Here the bird-lover and the print-lover will come together in whole hours of delight.

HATTIE McCURDY'S pastels of China at the Guy Mayer Gallery are soft, full, and sweet. The trees and the valley at *Pei-Tai-Ho* have depth of color, although naught of the stylization in which a Chinese artist would indulge. In fact, her beach at *Pei-Tai-Ho* is Hassamesque.

SOLOIST down at Eighth Street was Cloyd Criswell, a young watercolorist who knows a lot, has a lot more to learn. He experiments, making some papers too wet and others dry to the point of boredom. We like him best when he paints crisp pictures of wispy spring landscapes, carefully drawn.

38 Candles for Cortisoz

(Continued from page 22)

the golden infinity of Rogier's *Pieta* at the Escorial.

The quattrocento marches into the cinquecento from Andrea Mantegna's imperially splendid grisaille *Tarquin* to that loveliest of tiny Venetian *Holy Family* panels, the Benson example given, in my opinion, with much logic to the early hand of Giorgione. Two masters again whom I challenge anyone to exclude from this banquet of the great!

The Renaissance culminates in a blaze of glory with that rarely seen, wondrous early Tintoretto, the *Calling of St. Peter* from an anonymous New York collection. Already prophesying the brilliant organization of the San Rocco murals, it is like a fresh breeze in that brief stale moment of Venetian art when Titian was a little sleepy and the scene was dominated by Bonifazio and Bordone. Here it could stand for the whole tapestry of the Venetian High Renaissance, for I cannot but believe that Mr. Cortisoz would have included Titian and Veronese too, had it been possible.

Going from Italy to Spain, El Greco's *View of Toledo* makes a miraculous appearance in New York off the Metropolitan's walls as a special tribute to the dean of our fraternity. To represent Spain's master of impersonal drama, Velasquez' early but already eloquently realistic *Man with a Wine Glass* comes from Toledo.

The North of Renaissance and Baroque Europe makes a second dazzling entrance with Mr. Morgan's trio of great though small in scale Holbeins, my favorite being that psychoanalytical

miniature of Archbishop Warham. Hals, Rembrandt, Vermeer come next—who else could? The Aristotle and Homer I have scarcely words to describe again, though it is only fair to remark that its majesty is entirely fitting to form a sort of chronological apex here. In a smaller size though hardly less entrancing, the Vermeer *Lady of Mr. Morgan's* has the same right. And that unbelievably impressive pair of Hals, each with its diagonal slashing in rhythm to the other's like the symmetry of a Bach fugue.

The eighteenth century is represented as it could only be in the inimitable Cortisoz taste: Guardi, Gainsborough and François Vincent, the latter with a *Drawing Lesson* that alone would give him a place among the immortals. Ingres, Manet, Degas, and Renoir show Mr. Cortisoz' choice to the exclusion of the French nineteenth century masters about whom he has always been consistent. The same goes for Whistler, Sargent, and John LaFarge, Homer, Ryder, Thayer, and Dewing, with the same conspicuous absence of certain contemporaries. And again, in the same fashion, into our own century with Hassam, Davies, Bellows, and Henri. Here is where, if it were polite, I would begin to substitute—but who dare carp at the liqueurs if the sherry and the hock and the claret and the champagne have all been perfect? All I can do is lift the last glass again to the health of the man in whose hands, as in few others, criticism has been an estate of its own, ascendant, gentle, and meaningful in the very completeness of its own purpose.

ART NEWS OF AMERICA

(Continued from page 11)

almost every case the objects are of an intimate character, and can be studied and handled for practical teaching purposes. Since at the same time they were chosen for their intrinsic artistic merit as museum pieces, the Museum is serving both the college and the community."

The new accessions are now on exhibition, filling a prior lack of original material illustrating the early periods in art. They include an Egyptian bronze of the Saite period, formerly in the collection of Mr. Robert Woods Bliss, and exhibited at the Metropolitan Museum; the head of a cat in bronze, also Saite period; a Roman mosaic head of a youth of the second or third century; a carved Romanesque capital in compact limestone in remarkable preservation, dating from the twelfth century, from the church of Moutier-St. Jean in Burgundy; and a fragment of thirteenth century stained glass from a church in Troyes. Also there are a Madonna and

chosen so that New Yorkers might see for themselves the type of work among which Cincinnati does its borrowing. At the same time the Society sponsored and put on an exhibition of Stuart Davis and Marsden Hartley at the Museum. December projects include the installation of model rooms in coöperation with a large Cincinnati department store, the furniture consisting of stream-lined show pieces lent by the Museum of Modern Art. The accompanying paintings from the lending gallery once again stress the importance of art in daily life.

Boise, Idaho, Gets a New Museum

NATIVE sandstone, quarried and cut by WPA workers on the local Project, was used to construct the new pride of Boise, Idaho, its just completed, ultra-modern art museum. Massively built of arched stone with con-



BOISE, IDAHO builds a new ultra-modern art museum of native sandstone quarried and cut by WPA workers.

Child in alabaster with its original black marble base from Tournai, seventeenth century Flemish, a distinguished example of the Baroque style; and a Mexican Aztec mask of black basalt, shown at the Los Angeles Museum last year.

Two works of the modern school, a bronze statuette of Leda by Maillol, considered one of the artist's finest works, and a brilliant watercolor sketch by the Czechoslovakian Kokoschka, have also been purchased. Supplementing the collection of modern American painting are an early watercolor, 1874, by Winslow Homer, entitled *Three Children on a Fence*, crisp and charming, and a watercolor by Maurice Prendergast, full of pattern and movement.

A Progressive Modern Art Society

BENDING its efforts toward bringing art actively into the everyday lives of its citizenry, the Cincinnati Modern Art Society launched its season with a more ambitious program than ever before. In the first place its third "edition" show, from which members had the privilege of borrowing paintings for a stated time, was soon farmed out among local patrons. Last month it sent its own candidates to the Riverside Museum in an exhibition of paintings and prints of Cincinnati artists

crete roof and all latest features, the building is of exceptionally handsome proportion, its façade agreeably simplified, its decorative detail scaled to dimensions of 108 by 36 feet. The township and Boise's enterprising Art Association were joint sponsors of the project and the institution will be operated under the supervision of the latter. The First Security Bank of Boise donated the Gallery's bronze doors.

A. J. Miller; Wild Days of the West

THE romantic story of an early nineteenth century American painter is recalled at the Walters Art Gallery where a selection of works by Alfred J. Miller are on display till the end of the month. Miller's career is closely associated with that of his patron, the Scottish Captain William Drummond Stewart, one of the most enterprising explorers of the American wilds. This man, whose ability to get on with the Indians had brought him the charge of an American Fur Company caravan, invited Miller to accompany on and record in painting a two year expedition to Oregon. Miller's three hundred-odd sketches and descriptions of the trip, though colored by the romanticism of the period, form a vigorous and dashing enough account. Upon returning to civilization Captain Stew-

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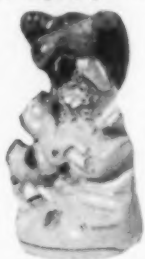
Examples of Steuben Glass are in the Metropolitan Museum, New York, the Victoria and Albert Museum, London, and others . . . Awarded the Paris Gold Medal, 1937.

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Sheffield kettle on
lamp, (C. 1840) 45.00



Derby mug, with
crest (C. 1790) 39.50



Lustre pitcher,
brown handle 10.50



Edgerton pitcher, white
with blue and red 9.95

art found that he had fallen heir to vast estates. This time the painter accompanied him to Scotland where he spent some time decorating Murphy Castle with scenes of Indians and buffalo hunts. One of Miller's American admirers and patrons was William T. Walters. It is appropriate that this adventurous phase of American history should be recorded in the Walters Art Gallery of which he was the founder.

Springfield Revives Monticelli

MONTICELLI's sparkling thick pigments, describing in impasto romantic fêtes galantes, oddly anachronistic though influential in nineteenth century France where they were painted, were early appreciated by British and Americans. But few one man shows have been devoted to his dazzlers. Late-ly the George Walter Vincent Smith Gallery introduced him to Springfield with a score of canvases borrowed from Boston's Robert C. Vose Galleries, and such diverse institutions as the Baltimore Lucas Collection, the Phillips Memorial, the Boston Museum of Fine Arts. The Empress Eugenie was a



CINCINNATI ART MUSEUM

DAVID BURLIUK: "Portrait of my Wife."

charming subject for his brush, and she appears here several times, with her ladies, au dix-huitième

Cincinnati: A 48th Annual

A MUSEUM director's taste vs the choices of a three man jury divides the Cincinnati Art Museum's 48th Annual into nearly equal halves each of which can stand alone on its merits. 85 out of the 146 paintings were hand picked last spring by Director Walter H. Siple of the Museum. The remaining works were fixed upon by Bernard Karfiol, Robert Philipp, and Lester D. Longman. Resultant schools include nearly everything from fantasia to academic.

There is, for instance, the immaculate group headed as always by Sheeler. There is the turbulent Jack Levine, there are Marsh's unvarnished descriptions, Guglielmi's metallic type of Surrealism, the acceptable landscapes of Etnier, Peter Hurd, and Dean Fausett. Figure paintings which proclaim a

sense of place and time are Reginald Grooms' *Twilight Game*, Brook's *Family Unit*, Gwathmey's *Homes*, and Georges Schreiber's *Cotton*. Strongest section is perhaps the portraits where we find Burliuk's forceful likeness of his wife, Doris Rosenthal's *Girl with Bananas*, and work by Speicher, Sloan, Kantor, and many another to give the familiar flavor of the successful American annual.

Art Week: the First Returns

TEN per cent of the Ithaca pictures hung at the International Business Machines Country Club at Endicott, New York, were sold on the first day of Art Week, the club's sponsor organization, in conformance with its an-



IBM COUNTRY CLUB, ENDICOTT, N. Y.

J. O. MAHONEY: "Enigmatic Figures."

nounced plan of acquiring one watercolor per branch throughout the country, having itself been an enthusiastic buyer. IBM's Rhode Island purchase was also made on November 17, *Smoke Over Providence* by Milo K. Winter, faculty member of the School of Design, having been elected to this growing collection.

New York City's proudest Art Week display, held at Sloane's, counted sales totalling \$1,700 this same day, while at the Fine Arts Building \$3,300 changed hands. Here Thomas J. Watson, chairman of the nation's art festival, was the largest single buyer, his new acquisitions including important sculpture by Cornelia Chapin and Paulanship. From the Metropolitan Museum comes news of \$5,000 set aside for similar purchases. Artists who will make their first appearance here through Art Week include Darrel Austin, Charles Harsanyi, Minna Citron, and John Lonergan.

Two Boston Galleries Join Hands

BOSTON'S first shows of Renoir, Picasso, Matisse, and Seurat were put on years ago at the Boston Art Club, venerable organization (founded in 1854) which staged such revolutionary events between periods of sponsorship of the academic. Latest phase of the Club was the recent opening of its completely redecorated quarters at Dartmouth and Newbury Streets which it will share with the Grace Horne Galleries, for quarter of a century champion of the young and the vital. No merger, both institutions

(Continued on page 42)

For Aristide Maillol

(Continued from page 19)

from which a columnar leg was to emerge. The flow of the lithe young body was already indicated but the position of the arms still remained to be established when war broke forth as though to refute the idea that carnage was over and deny France her glory.

When, in March, 1941, I visited him for the last time before leaving the country for America, Maillol showed me his latest works with pride. Not long after the first shots were fired he had completed in a large wooden shed the stone figure of *L'Air*. Since then a storm had carried this shelter away and the great nude was left in all her dazzling whiteness on the hillside, silhouetted between vines and pines against the mountain. The town of Toulouse, for which the piece was destined, appears in no hurry to take possession as today transportation is hazardous and expensive. The chances are that for some time to come *L'Air* will remain enthroned in the magnificent natural setting chance designed for her and for which she was so obviously created.

Maillol spent the summer of 1940 in a little country place near Banyuls where he lived entirely alone. Regularly each morning his young model arrived, regularly she prepared his evening meal before leaving at nightfall. When heavy rains prevented her from coming, Maillol would spend an entire day reading Greek dramas, preparing his own frugal meals. While Hitler was wolfing Europe he profited by these quiet months to complete hundreds of admirable drawings and several paintings which, without penetrating the realm of perspective, show his constant preoccupation with design. At the same time Maillol was revolving in his mind a new sculpture project.

"The further one removes from nature," he said to me, "the more one becomes an artist; inversely, the nearer at hand the work, the uglier it becomes. Here is the problem: should one copy nature and make figures as like it as casts, or should one turn one's back on it as the African Negroes did?"

Determined to solve this problem, Aristide Maillol at the age of seventy-eight had the courage radically to change his style. After innumerable studies the artist decided to execute his latest statue directly from life—a thoroughly novel procedure for him. He thus proposes a "more realistic" work.

All last winter Maillol labored on this piece, called *La Rose*. In his studio he showed me this half-grown girl's figure on a turning stand which he revolved as I watched so that the young body could be viewed from every profile. Then his old eyes lighted up with

satisfaction. "You see," he said in his rather rough voice, "I'm not senile yet."

Nor will he ever be since the source of his ceaseless energy and perennial youth is indeed his creative urge and love of work. He himself says, "The day when I can no longer work I shall be dead."

Fortunately death, at the moment, is the last of his considerations. Neither in what he does nor what he says does he seem aware of any time limit, and he even talks about the years to come with the certainty of one who will see



PHOTO: FRERE

A MAILLOL drawing of 1940, "Baigneuse."

them. This allows him to direct all thoughts and efforts to his work, neither hurried nor preoccupied by the final curtain.

Full of plans, in good cheer, Aristide Maillol is now entering on a new decade of his life. His energy seems inexhaustible, even though the practical results of the tragic European situation threaten to curtail his activities. Maillol, of all people, is having trouble finding the fine grade plaster he needs for his statues. His son holds out the hope of obtaining some from dentists of the vicinity. But even plasterless, Maillol could never be inactive as long as paper, pencils, a block of wood and a chisel are procurable.

On his birthday the fishermen and the wine growers of Banyuls will probably come in procession to serenade him. On the beach, girls and young men will dance around him one of those Catalan measures to throbbing, nervous music. That evening in his own chimney corner Maillol will probably see a few old friends. And the next day he will be back at work again.

Incurable & Curable Romantics

(Continued from page 28)

during the nineteenth century that were to become the models for official architecture throughout the world. The group of artists who went to Rome and painted the frescoes of the German

consul's house there symbolized the same spirit. But when we compare the work of Peter Cornelius, Friederich Overbeck, or of Philip Veit with that of Romantics such as Friedrich, Carus,



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Ludwig Richter, Alfred Rethel, Moritz von Schwind, or Böcklin we are amazed to see how much more alive is the Romantic group which was the voice of Germany's deeper needs. Even in their fondness for illustrating death, the Romantics are alive, for to them death in a timeless world becomes a symbol of rebirth.

The Classical Revival, on the other hand, which created in France the Empire style and which made Ingres an official painter, is a valuable movement because the forces that brought Napoleon to power and restored "order" similarly correspond to vital needs of the country. Order is, let us not forget it, a Classical virtue. The true admirers of order in art became admirers of Napoleon; they are the Ingres, the Davids, the Stendhals. The Romantic cult for Napoleon started after Waterloo, when people turned longingly to the pre-Directoire portraits, such as *Bonaparte on the Bridge of Argol*. True Romantics like Madame de Staël and Chateaubriand, were against him.

There is a difference of tempo between Classicism and Romanticism and the Romantic is the more rapid of the two. Each succeeding crisis bears home the necessity to move faster. When the change is of a political nature, the tempo is revolutionary, when it is artistic we call it romantic. These two tendencies do not necessarily coincide and sometimes work against each other. In this last case, when viewed from the political angle, Romantic art becomes reactionary.

When Romantic painters illustrate Classical scenes, as does Alfred Rethel in his drawings of the *March of Hannibal*, they adopt an anti-Roman and therefore anti-Classical attitude; Hannibal is outside the time of the Western World. The artist inspired by him really asks himself "What would the world be like now if Rome had been defeated?" Freud has clearly pointed out the significance of this pro-Hannibal attitude so frequent among schoolboys. We can add that it is a symptom of a Romantic disposition.

Surrealism, on the contrary, started in days when the problem of restricting the role of the individual in politics was again being discussed. A democratic regime is inconceivable without individualism, therefore all those artists opposed to the stagnation that was developing, sought inspiration in the individual aspect of the myth, which is the dream. Psychology was to be to the twentieth century what history had been to the nineteenth. Thanks to psychoanalysis a method had been at last discovered which rendered possible the study of the romantic side of the individual's past.

The greatest successes of the German Romantic movement are to be found in poetry and music. When a nation feels the need of a rapid tempo and at the same time does not translate this need into political activity, then it is natural that the most rhythmic arts—music and poetry—will be best adapted to general needs. This is also why German poetry was so influenced by music, the most rhythmic art, and painting by literature and music.

Surrealism, on the contrary, in its most orthodox form, has pronounced itself against music "O piano, tu me prends tout ce que j'aime" exclaims the Surrealist poet Eluard. Surrealist poetry is particularly interested in developing a rhythm of images, with the result that it depends mainly upon, and has been influenced by, Surrealist painting.

With the fall of France we can see more clearly why painting should have been the most alive form of art in Paris. A country such as had become the France of the Third Republic could never be the birthplace either of music or of forms of speech registering the pulse of the masses. A Whitman and a Tchaikovsky are as inconceivable in France as is a Hitler. It is from the plastic arts, which of all are the nearest to stillness, that movement again begins to be felt. The difference between Surrealist painting and French Romantic painting, with the exception perhaps of Gustave Doré, is that while the action in a Delacroix, a Géricault, or a Daumier is primarily horizontal and takes place in space, Surrealist painting is movement in time and reveals the distance that separates our everyday life from our dreams. Movement in Romantic painting is plastic, in Surrealist painting it is psychological.

Another important difference between Surrealism and the German Romantics is that the earlier of the two is national while the later one is international—this because the collective problem German Romanticism wanted to solve was national unity while the fight for individualism in our day is an international struggle against Totalitarianism.

Thus, in spite of all the parallels which have been drawn, Hitler is not the repetition of Napoleon, neither is Surrealism the repetition of the Romantic movement. The end of the eighteenth century when Romanticism really began—the word was coined by J-J Rousseau—marks a turning point in individualism, but in Germany because national unity was still an unrealized ideal and the problem of the collective aspect of life remained unsolved, it was the collective dream that especially attracted the painters who wished to revise the past.

What we can safely say today when we look back at the Romantic ancestors of Surrealism is that events of more than a century prove conclusively that their attitude in life corresponded to the deeper life of their country. Why they took the catastrophic direction Hitler is giving them today, is of course another problem. I believe that the intrinsic value of an art lies in its capacity to reveal the deepest currents of human life. Surrealism did not have to wait long to prove the correctness of its rapid tempo, and a re-examination of literature and painting produced in France between two World Wars supports those who believe that Surrealism was the only movement to grasp this. As long as the ocean of the imagination does not dry up, the sails of dreams will not only escape all the invasions tyranny has let loose, but they will accomplish their mission: to enrich the world with their glowing enchantment.

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ART NEWS OF AMERICA

(Continued from page 38)
will cooperate in the exhibition and sale of work chosen for quality rather than for trend.

Music School Receives Italian Sculpture

THE David Mannes Music School is enriched by the gift of two Italian Renaissance marble reliefs presented by Mrs. Felix M. Warburg in memory of her late husband, and in recognition of David Mannes' invaluable contributions to the art and music loving public of this city. Similar in style, and both representing the Madonna and Child, the larger of the reliefs (illustrated herewith) has been attributed to the anonymous Master of Marble Madonnas, perhaps Tommaso Fiamberti, working in the second half of the fifteenth century under the influence of Antonio Rossellino and Mino da Fiesole. The second sculpture, more simple in treatment, has been given to the school of Rossellino.



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The Last Word: Late News in Brief

- An historic drinking vessel, of the type known as an Amen Glass on account of its motto endorsing the restoration of the Stuarts, has just been presented to the Metropolitan Museum by Arthur A. Houghton, Jr. One of five or six in the world, this piece arrived recently in America with the shipment of rare English and Irish glass exhibited at Steuben's which was the subject of a special article in ART NEWS for November 1-14.
- Editor, author, impresario, and critic, Christian Brinton during his cosmopolitan wanderings found time to champion and collect many of the less accessible branches of modern art. These works, just announced as a gift to the Philadelphia Museum, include paint-

ing, graphic work, stage décors, and peasant art from Spain to Soviet Russia, with accent upon the last mentioned. The Brinton collection will be the subject of a special article in a forthcoming issue of ART NEWS.

- Steatite, an attractively colored soft stone varying from light green to brown, was a popular material with the Byzantines who used it like ivory for all manner of small and delicate carvings. Of six such just acquired by the Walters Art Gallery a half length figure of St. Panteleimon which retains some of its original gilding is of greatest interest.

- In the Humanities Reading Room at Cooper Union a series of changing exhibits devoted to the tools of artist and architect are being sponsored by the Metropolitan Museum to supplement reading and lectures heard in these rooms. Here old implements range from an early Egyptian cubit rod to a portable compass of the Italian Renaissance.

- What with Saroyan and Tolegian, California is proud of what are locally known as its "Fresno Indians." This was proved not only by book sales but in a recent exhibition of Tolegian's paintings held at the Edwin Bryant Crocker Art Gallery in San Francisco where more purchases were recorded than from any show in recent years.

- Kansas City is the home of the Miniature Print Society, an organization which sponsors this specialized hobby through touring shows and by distributing special limited editions of small size prints by celebrated graphic artists. The current example which has gone out to members is Morris Henry Hobb's *Old Rue Royale*. Interested persons may communicate with the society at 1270 Board of Trade, Kansas City.

- To a second year student at the Cincinnati Art Academy went the Museum Association's purchase prize of \$100. The piece, a sculptured head entitled *Mirahmi*, indicates that its author Myra Marie Evans is a capable stone carver.

- The annual exhibition at the Municipal Museum of Baltimore, designed to encourage artists to record the appearance of the town, lately offered fifty-three oils and watercolors. Purchased for the permanent collections are two of this number, *Charles Street from Mount Vernon Place* by Alice R. Kindler and *Foot of Broadway* by Aaron Sopher.

- To the Forbes Library of Northampton, for whose Post Office he last year completed a WPA mural, artist Alfred D. Crimi has recently presented the twenty-two black and white studies which went into its making. A large-scale drawing of the mural has already been placed in the Library's Art Department.

(Continued bottom of page 44)



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COMING AUCTIONS

Lamb Sale of Modern Art, French and American

MODERN paintings at public auction are considerably rarer than old masters and much interest should consequently attend the Mildred H. Lamb sale which will be held at the Parke-Bernet Galleries on the evenings of December 11 and 12 following week-day exhibition from December 6.

The French section shows good quality and wide selection, what with a Degas pastel ballet subject, a white period Utrillo, three oil portraits by Modigliani, four Derains of which only one is in watercolor, and a fruity Renoir still-life entitled *Pommes et Citron*. The characteristic Chirico of the horse and column period is also here, along with a Braque still-life, a landscape by Soutine, and a Cézanne pencil study.

Maria Lani's own cast of the celebrated head Despiou did of her sets the standard for the sculpture section which includes Daumier's rare *Les Fugitifs*, a somber procession of nude figures; Maillol's bust of Renoir and his standing bronze Eve; a relief by Renoir himself; and an Afro-influenced Modigliani head directly carved in sandstone.

The American section is headed by

John Sloan's well known *Red Kimono*, a figure of a woman hanging wash on a windy Greenwich Village rooftop.



LAMB SALE: PARKE-BERNET GALLERIES
MODIGLIANI: "Portrait of a Woman."

There are three important Prendergasts, a Gauguinesque Sterne head, and a shadowy sensitive Pascin figure piece.

If Life Begins at Forty

(Continued from page 18)

twenty-three year old artist) not as the model, but as an established masterpiece against which it measures up not badly. If David Fredenthal in a splendid landscape makes you think of Cézanne, he is nonetheless too fertile to be slavish. So are others. Douglas Gorsline and J. Heliker also place sound painting above absolute originality.

Of course there are some individualists—artists who delight you with what appears to be new—Darrel Austin with his inimitable golden *Listening Beasts* is one, and Raymond Breinin with his own brand of sad romanticism is another. Evergood does something new—he abandoned the slick and squeezed figures from his tubes; Spruce is with him in a trend away from enamel. Doris Lee, Jack Levine, Oronzo Gas-

paro are all here with personal styles.

Then there are the contingent whose sources don't obtrude or matter so long as they admit you to their joyous worlds. Lucille Corcos is here with her minute universe; Robert Gwathmey and Angelo di Benedetto pull you along to the Negro quarter and make you want to join the dance.

If it is originality you are after, the abstractionists and the Surrealists should provide it. But they don't. This section repeats in small both the virtues and the weaknesses of the show as a whole. There is the contribution of artists like Castellón, French, and Guglielmi. But there are too many Picassosque and pseudo-Bauhaus things. With Peter Blume the Surrealists likewise come in for their share of the "bad taste."

The American Tradition

(Continued from page 13)

of the Colonial and the early Federal America with a few exceptions made elsewhere which became American at least by usage during that period. These are exhibited in three galleries, two of which are appropriately enhanced with architectural detail which accurately follows a part of the interior architecture in the Wentworth-Gardner House, built at Portsmouth, New Hampshire, about 1760.

The lighting of these two galleries is, however, wholly modern due to three months of study with experimental devices. All four walls are well lighted, with the slightly varied effect of natural light, by means of electric lamps the realism of whose "daylight" has been

proved by scientific comparison.

The collection is presented in published form by the Museum's fully illustrated catalogue designed and printed at the Harvard University Press. Purpose, description, and comment are there dealt with by the Director of the Museum, the Curator, and his assisting contributors.

Mr. and Mrs. Karolik, on the occasion of the opening of this superb array of American arts, remarked: "We have lost the feeling of possession, but we have gained the satisfaction that, in the Museum's galleries, the collection will be enjoyed by great numbers of the public, the donors themselves included among them."

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ART EDUCATION

NEW YORK CITY: During December, Mrs. Helen Appleton Read will conduct Tuesday morning lectures on "America Interpreted by Her Artists" in the sculpture gallery of the Whitney Museum of American Art. Information about subscriptions may be obtained at the Museum.

NORTHAMPTON, MASS.: At the Smith College Museum of Art a seminar made possible through the Carnegie Corporation was conducted on November 29 and 30 in connection with an exhibition of Italian drawings at the Museum. Speakers included Miss Agnes Mongan, Dr. Rudolf Berliner, and Dr. Otto Benesch.

OAKLAND, CAL.: Rupert Davidson Turnbull, artist and critic, will become a member of the staff of the California College of Arts and Crafts in January. A graduate of McGill University, and a student at the Art Students' League and abroad, Mr. Turnbull was formerly on the staffs of Cooper Union, the Design Laboratory, and A.S.L. He will teach scientific and academic subjects as well as the art courses initiated by Glenn A. Wessels.

PULLMAN, WASH.: In January Glenn A. Wessels, formerly of the California College of Arts and Crafts, will become Assistant Professor in the Department of Fine Arts of Washington State College.

ART NEWS OF AMERICA

(Continued from page 42)

• Sixty of the celebrated miniature rooms of Mrs. James Ward Thorne—wellnigh the most popular exhibit ever shown in this country—have just been presented by her to the Art Institute in one of the most generous donations recorded by this museum. As the rooms have already been extensively seen in Chicago, it is planned to rent them out for national tours, proceeds going to establish a fund for the maintenance of the gift.

• From December 3 to 7 an exhibition and sale of work by two hundred Americans—a cross section of the best contemporary talent—will be held at the Puma Gallery, 59 West 56th Street. Sponsored by a list of names well known to philanthropy and social welfare, the sale will be held for the benefit of the defendants in the famous Oklahoma Book Trials.

• The first American painter to be represented in the Provincial Museum of Quebec is Edith Hoyt of West Point, New York, her two snow scenes executed last winter on the Island of Orleans having lately been purchased for the institution by the Canadian Government. Miss Hoyt has worked extensively in this part of the country and has paintings in Canadian collections.

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ATLANTA, GA., High Museum, Feb. 1-15. Three County Show. Open to artists of counties surrounding Atlanta, Ga. All mediums. Jury. Prizes. Entry cards & works due Jan. 27. L. P. Skidmore, Director, 1262 Peachtree St., N.E., Atlanta, Georgia.

BALTIMORE, MD., Museum of Art, Mar. 13-Apr. 12. Maryland Artists Annual. Open to artists born or resident in Md. All mediums. Jury. Purchase & cash prizes. Entry cards due Feb. 13; works, Feb. 18. Leslie Cheek, Jr., Director, Baltimore Museum of Art, Baltimore, Md.

CHICAGO, ILL., Mandel Bros., Jan. 24-Feb. 19. Swedish-American Art Association Exhibit. Open to living Swedish-American artists & artists of Swedish descent. All mediums. Jury. \$100 purchase prize. Entry cards due Jan. 10; works, Jan. 20. Max Larsen, Chairman, 4437 No. Francisco Ave., Chicago, Ill.

FORT WORTH, TEX., Public Library, Mar. 1-14. West Texas Annual. Open to artists of West Texas. All mediums. Jury. Cash prizes. Entry cards due Feb. 23; works, Feb. 26. Mary Lake, Secretary, Public Library, Fort Worth, Tex.

HARTFORD, CONN., Avery Memorial, Jan. 31-Feb. 22. Hartford Society of Women Painters Annual. Open to members & to artists living within 25 miles of Hartford. All mediums. Jury. Cash prize. Works due Jan. 26. Muriel Alvord, Secretary, 1033 Prospect Ave., Hartford, Conn.

HAGERSTOWN, MD., Washington County Museum of Fine Arts, Feb. 1-28. Cumberland Valley Artists Annual. Open to artists residing in Cumberland Valley. All mediums. Jury. Prizes. Entry cards due Dec. 31; works, Jan. 15. John R. Craft, Director, Washington County Museum of Fine Arts, Hagerstown, Md.

NEW YORK, N. Y., Fine Arts Galleries, Jan. 5-26. National Association of Women Artists. Open to women members. Mediums: oil, watercolor, black and white, & sculpture. Jury. \$1200 in prizes. Works due Dec. 27. Josephine Droegge, Executive Secretary, Argent Galleries, 42 W. 57 St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design, Feb. 11-28. Society of American Etchers Annual & Exhibition of Miniature Prints. Open to all artists. All metal plate mediums. Jury. \$1.00 entry fee for non-members. Entry cards due Jan. 3. Mrs. Amory Hunt, Executive Secretary, Society of

American Etchers, 3 E. 89th St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design, Mar. 7-29. American Watercolor Society Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members \$50 per picture. Jury. Cash prizes & medal. Entry cards & works due Feb. 26. Harry De Maine, Secretary, American Watercolor Society, 3 E. 89th St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design, Apr. 8-May 16. National Academy of Design Annual. Open to all American artists working in U.S. Mediums: painting & sculpture. Jury. Works due Mar. 23 & 24. National Academy of Design, 1083 Fifth Ave., New York, N. Y.

PLAINFIELD, N. J., Plainfield Art Association Gallery, Feb. 8-Mar. 1. N. J. Watercolor & Sculpture Society Annual. Open to all N. J. artists. Mediums: watercolor, pastel & sculpture. Jury. Entry cards due Jan. 31; works, Feb. 2. Herbert Pierce, Corresponding Secretary, 309 Academy St., So. Orange, N. J.

SAN FRANCISCO, CAL., Museum of Art, Feb. 11-Mar. 1. Drawings & Prints Annual. Open to artists residing in U.S. Mediums: drawings & prints. Jury. Prizes. Entry cards due Jan. 23; works, Jan. 30. San Francisco Museum of Art, War Memorial Bldg., Civic Center, San Francisco, Cal.

SEATTLE, WASH., Seattle Art Museum, Mar. 4-Apr. 5. Northwest Printmakers Annual. Open to all artists. All print mediums. Entry fee \$1.00. Jury. Prizes. Entry cards due Feb. 18; works, Feb. 19. Wm. S. Gamble, Secretary, Northwest Printmakers, 1514 Palm St., Seattle, Wash.

UTICA, N. Y., Munson-Williams-Proctor Inst., Feb. 1-Mar. 10. Annual Exhibition. Open to artists living within 100 miles of Utica. All mediums. No jury except for awards. Entry cards & works due Jan. 10. Arthur J. Derbyshire, Director, 318 Genesee St., Utica, N. Y.

WASHINGTON, D. C., Corcoran Gallery of Art, Jan. 27-Mar. 1. Society of Washington Artists Annual. Open to residents of District of Columbia, Md., & Va. Mediums: oil & sculpture. Jury. Prizes. \$1.00 entry fee for non-members. Garnet W. Jex, Secretary, 6010-20th St. N., Arlington, Va.

YOUNGSTOWN, O., Putler Art Institute, Jan. 1-Feb. 1. Annual New Year Show. Open to residents and former residents of Ohio, Pa., Va. & W. Va. Mediums: oil & watercolor. Jury. Prizes. Entry cards & works, due Dec. 7. Mrs. Ruth Baldwin, Secretary, 524 Wick Ave., Youngstown, O.

OPEN COMPETITIONS

AMERICAN ACADEMY IN ROME, NEW YORK: Cash prizes totaling \$7000 in architecture, landscape architecture, musical compositions, painting & sculpture. Preliminary regional competitions in ptg. & sculpture at San Francisco, Denver, Chicago, Houston, Baltimore & New York. Final competi-

tions in New York. Open to unmarried male U. S. citizens under 31. Applications in ptg. & sculpture due Jan. 1; in other subjects Feb. 1. Roscoe Guernsey, Executive Secretary, 101 Park Ave., New York, N. Y.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Art: Thomas Cole, to Dec. 15.

ALBUQUERQUE, N. MEX., Univ. of New Mexico: Josef Albers, to Dec. 13.

ANDOVER, MASS., Addison Gall.: Modern Furniture & Architecture, to Dec. 15.

ESTHER GALL.: Augustus Taek, to Dec. 15.

ASBURY PARK, N. J., Soc. of Fine Arts: Members Annual, to Jan. 2.

ATHENS, GA., Univ. of Georgia: "What \$5.00 Can Buy," to Dec. 15.

AUBURN, N. Y., Cayuga Museum: Contemporary Religious Ptg. Annual, to Dec. 31.

BALTIMORE, MD., Johns Hopkins Univ.: Landscape Ptg. from Patinir to Hubert Robert, to Dec. 7.

Municipal Museum: The Peales, to Jan. 4.

Museum of Art: Development of the Portrait, to Dec. 7. Mary Cassatt, to Jan. 10. Useful Objects under \$10, Dec. 5-28.

BATON ROUGE, LA., Louisiana Art Commission: Ross Ceramics, to Dec. 31. Maya Ptg. by J. Smith, Dec. 5-28.

BENNINGTON, VT., Museum: British & American 19th Century Masters, to Dec. 31.

BETHLEHEM, PA., Lehigh Univ.: E. Craumer; M. Aoki; W. Mattern, to Dec. 20.

BINGHAMTON, N. Y., Museum of Fine Arts: Etchings, to Dec. 31.

BLOOMINGTON, IND., Indiana Univ.: Thomas Benton, to Dec. 31.

BOSTON, MASS., Doll & Richards: Wm. Aldrich, to Dec. 6.

Guild of Boston Artists: Laura Hills, pastels, to Dec. 6.

Grace Herne Gall.: Boston Art Club, to Dec. 13.

Inst. of Modern Art: Contemporary Mexican Ptg., to Dec. 20.

Museum of Fine Arts: Wm. Paxton; Wall Ptg. of India & Ceylon, to Dec. 14. Winslow Homer, to Dec. 31.

BOZEMAN, MONT., Montana State Coll.: Graphics Exhibition, to Dec. 31.

BRADENTON, FLA., Memorial Pier Gall.: Polly Hill, to Dec. 13.

BUFFALO, N. Y., Albright Art Gall.: Buffalo Soc. of Artists Thumb Box Show, to Dec. 31. Art in Life, to Jan. 26.

BURLINGTON, VT., Fleming Museum: Christmas Pictures, to Dec. 31.

BUTTE, MONT., Art Center: Prints by Negro Artists, to Dec. 31.

CHARLOTTE, N. C., Mint Museum: Southern States Art League, to Dec. 31.

CHARLOTTESVILLE, VA., Univ. of Virginia: History of the Modern Poster, to Dec. 22.

CHICAGO, ILL., Art Inst.: American Ptg. & Sculpture Annual: Thorne Miniature Rooms, to Jan. 4. Mandel Bros.: Etchings by J. Swann & M. Gaug; Ceramics: C. Lengabaugh; M. Alschuler, to Dec. 27.

Rouiller Gall.: K. Shoen; P. Theila, to Dec. 13.

CINCINNATI, O., Art Museum: American Art Annual, to Dec. 7.

CLAREMONT, CAL., Pomona Coll.: The American Dance, to Dec. 19.

CLEVELAND, O., Museum of Art: Blake Drawings, to Dec. 14. Ohio Print Makers, to Dec. 28.

School of Art: Carl Gaertner, to Dec. 20.

COLUMBUS, O., Gall. of Fine Arts: Columbus Art League Annual, Dec. 2-30.

CONCORD, N. H., State Library: Cornelia Schoolcraft, to Jan. 3.

DALLAS, TEX., Museum of Fine Arts: XIX Century Americans, to Dec. 15. Prints, to Dec. 27. Christmas Madonnas, Dec. 7-Jan. 3.

DAYTON, O., Art Inst.: Local Artists; S. Perl; Dayton Soc. of Etchers, to Dec. 31.

DELAWARE, O., Ohn Wesleyan Univ.: Architectural Drawings; Lithography by J. Ramsay, to Dec. 31.

DENVER, COL., Art Museum: Carl Fracassini, to Dec. 31.

DES MOINES, IA., Assoc. of Fine Arts: Contemporary Prints, Dec. 10-30.

DETROIT, MICH., Inst. of Arts: Michigan Artists, to Dec. 28.

DUBUQUE, IA., Art Assoc.: Watercolors from Marine Hospital Competition, from Dec. 5.

EASTHAMPTON, MASS., Williston Acad.: Etchings & Lithographs, to Dec. 5. Art in Advertising, Dec. 5-18.

FITCHBURG, MASS., Art Center: The Christmas Story in Art, to Dec. 29.

FLINT, MICH., Inst. of Arts: "Art Marches On," Masterpieces of 5000 Years, to Dec. 31.

FORT WAYNE, IND., Art Museum: Contemporary Ceramics: R. Bennett, to Dec. 24.

FORT WORTH, TEX., Public Library: Texas Fine Arts Soc., to Dec. 6.

GREEN BAY, WIS., Neville Museum: Soap Sculpture, to Dec. 6. Silk Screen Group, Dec. 7-30.

GREENSBORO, N. C., Woman's College (Univ. of N. C.): Drawings & Illustrations by Contemporary Artists, to Dec. 21.

GREENVILLE, MISS., Delta Art Center: Japanese Color Prints, to Dec. 17.

HAGERSTOWN, MD., Washington County Museum: American Watercolors, Dec. 12-Jan. 11.

HARTFORD, CONN., Wadsworth Atheneum: Berman, to Dec. 14. Connecticut Artists Watercolor Annual, to Dec. 21.

HOUSTON, TEX., Museum of Fine Arts: C. Washburn, etchings, to Dec. 27. IBM So. American Prints, Dec. 8-27. Russian Icons, Dec. 8-Jan. 4. W. Lockwood, Dec. 10-Jan. 4.

INDIANAPOLIS, IND., Herron Museum: American Watercolors: Murals by Portinari, to Dec. 31.

IOWA CITY, IA., Univ. of Iowa: International Watercolor Show, to Dec. 7.

KALAMAZOO, MICH., Inst. of Arts: Wm. Steig, drawings & wood sculpture, to Dec. 30.

KANSAS CITY, MO., Nelson Gall.: New Mexican Artists, to Dec. 31.

LAWRENCE, KAN., Thayer Museum: Maurice Braun, to Dec. 31.

LOS ANGELES, CAL.: Dalzell Hatfield Gall.: Pottery by G. Lukens & W. Manker, to Dec. 31.

County Museum: S. Serisawa, to Dec. 31. ... And Now We Plan, to Jan. 10.

Foundation of Western Art: Southern California Art, Dec. 8-Jan. 24.

Municipal Art Commission: Las Artistas, to Dec. 31.

LUBBOCK, TEX., Texas Technological Coll.: Texas Women Printmakers, to Dec. 15.

MADISON, WIS., Wisconsin Union: Salon of Art, to Dec. 4. Wisconsin Union Workshop, Dec. 5-Jan. 4.

MANCHESTER, N. H., Currier Gall.: Doris Casner, sculpture, "Design this Day," to Dec. 31.

MEMPHIS, TENN., Brooks Memorial Gall.: N. Rockwell; Tennessee Soc. of Artists; Memphis Artists Christmas Bazaar, to Dec. 30.

MINNEAPOLIS, MINN., Inst. of Arts: Whistler's Europe, to Dec. 4. Christmas in Art, Dec. 12-Jan. 5.

Univ. Gall.: Portraits & Figure Ptg. & Sculpture in Wood, to Dec. 20.

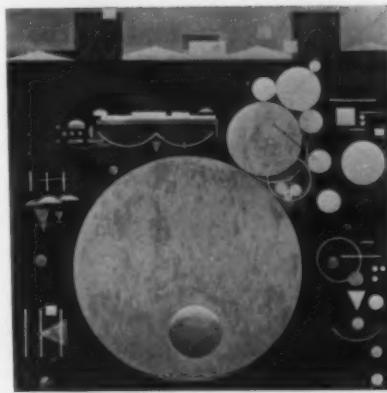
Walker Gall.: "Little Giants," to Dec. 9.

MONTCLAIR, N. J., Art Museum: A. Huntington, sculpture: Small Canvas Exhibition, Dec. 2-28.

MONTGOMERY, ALA., Museum of Fine Arts: Watercolor Soc. of Alabama, to Dec. 31.

NEWARK, N. J., Art Club: Annual Christmas Sale; Jay Connaway, to Dec. 31.

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Artists of Today Gall.: Ruth Rose, to Dec. 6.
Christmas Group Show, Dec. 8-27.
Museum: Assoc. Artists of N. J., to Dec. 14. Three
Southern Neighbors, to Dec. 31.

New Jersey Gall.: National Art Week Exhibit, to
Dec. 6. N. J. Artists Holiday Exhibition, Dec. 8-
27.

NEW HAVEN, CONN., Public Library: Pauline
Hopkins, sketches & crafts, to Dec. 9.
Yale Art Gall.: Textile Design, to Dec. 7.

NEW ORLEANS, LA., Arts & Crafts Club: Mem-
bers Exhibit, to Jan. 1. Oriental Art, Dec. 6-
Jan. 2.

Delgado Museum: New Orleans Art League: Ameri-
can Sculpture; Louisiana Soc. of Etchers, to
Dec. 31.

NORMAL, ILL., Illinois State Normal Univ.: Hes-
ter Merwin, drawings, to Dec. 31.

NORTHAMPTON, MASS., Smith Coll.: Italian
Drawings, to Dec. 19.

OKLAHOMA CITY, OKLA., WPA Art Center:
French Impressionists, to Dec. 12.

OLIVET, MICH., Olivet Coll.: Rembrandt Etch-
ings, to Dec. 8. Maderelli; H. Robus, Dec. 8-20.

OMAHA, NEB., Joslyn Memorial: Six States Exhi-
bition; 10th Anniversary Collection of Master-
pieces, to Dec. 31.

OTTUMWA, IA., WPA Art Center: Oklahoma
Indian Artists, to Dec. 6. F. Chong, watercolors
& prints, Dec. 6-27.

OXFORD, MISS., Art Gall.: Pigs. from New Eng-
land, to Dec. 8.

PARKERSBURG, W. VA., Fine Arts Center:
"What \$5 Can Buy," to Dec. 31.

PHILADELPHIA, PA., American-Swedish His-
torical Museum: C. Lindberg; F. Rosenquist,
sculpture, to Dec. 31.

Art Alliance: E. Cartwright, to Dec. 7. E. Ganso, to
Dec. 14. Christmas Crafts, to Dec. 21. Simkha-
vitch, to Dec. 27.

Pennsylvania Acad. of Fine Arts: Watercolor &
Print Annual; Miniature Annual, to Dec. 14.

PITTSBURGH, PA., Carnegie Inst.: Directions in
American Ptg.; Contemporary Printmaking in
U.S., to Dec. 14.

PITTSFIELD, MASS., Berkshire Museum: T. Cur-
tin & P. Wiegand; N. Bar, sculpture; Sculpture
of 13th to 20th Century, Dec. 3-31.

PORTLAND, ME., Sweet Memorial Museum: Booth
Tarkington Collection; Pigs. & Prints, to Jan. 5.

PORTLAND, ORE., Art Museum: Mary Ladd
Memorial Exhibit: Japanese Prints, to Dec. 31.

PRINCETON, N. J., Princeton Univ.: Zorach, sculp-
ture, to Dec. 20.

PROVIDENCE, R. I., Art Club: 63rd Annual, to
Dec. 7. Little Pictures, Dec. 9-28.

RALEIGH, N. C., WPA Art Center: Contemporary
Americans, Dec. 3-24.

RICHMOND, VA., Valentine Museum: Arts &
Crafts, to Dec. 30.

Virginia Museum of Fine Arts: Virginia Miniatures
prior to 1850, Dec. 4-Jan. 5.

ROCHESTER, N. Y., Public Library: The Ration-
alists, to Dec. 31.

SACRAMENTO, CAL., California State Library:
Print Makers Soc. of California, to Dec. 31.

NEW YORK CITY

A.C.A., 26 W. 8.....Vorst, to Dec. 13
Burliuk, Dec. 14-27

A-D, 130 W. 46.....Susanne Suba, to Dec. 5
Ainslee, 30 W. 58.....Frances Hansling, to Dec. 13
Allison, 32 E. 57.....Ada Gabriel, to Dec. 31
American British, 44 W. 56

Young America Wants to Help, to Dec. 8
Christmas Show, Dec. 8-24

American Fine Arts Bldg., 215 W. 57
N. Y. Soc. of Painters, to Dec. 11

American Place, 509 Madison.....Group, to Dec. 7
John Marin, Dec. 9-Jan. 27

Argent, 42 W. 57.....Rosenbaum; Shelby;
Syracuse Watercolorists, to Dec. 8

Hamm; Brown, Dec. 8-20

Artists, 113 W. 13.....Drewes; Kaldis, to Dec. 8
Christmas Show, Dec. 9-31

Art Students League, 215 W. 57
Monty Lewis, to Dec. 7

Associated American, 711 Fifth.....Philipp, to Dec. 6
Willie, sculpture, to Dec. 13

Christmas Gift Art Show, to Dec. 24
Fredenthal, Dec. 8

A.W.A., 353 W. 57.....Members Show, to Dec. 31
Babcock, 38 E. 57.....Winslow Homer, Dec. 8-Jan. 1

Barbizon-Plaza, Sixth at 58
Theodore Sohner, Dec. 4-Jan. 4

Barzansky, 860 Madison.....Rothbort, to Dec. 6
Group, Dec. 8-Jan. 1

Bignou, 32 E. 57.....Bernard Lamotte, to Dec. 15
Bonestell, 106 E. 57.....Tremel; Boudin, to Dec. 13

Brandt, 50 E. 57
17th & 18th Century Still-Lives, to Dec. 20

Brooklyn Museum
America South of U.S.; Prints, to Jan. 4

Buchholz, 32 E. 57.....Lehmbruck; Maillo, to Dec. 6
Prints & Small Sculpture, Dec. 8-29

Butler, 126 E. 57.....Mrs. Laroque, Dec. 8-15
Carstairs, 11 E. 57

Van Day Truex, drawings, Dec. 2-13
American Negro Art, Dec. 2-27

Clay Club, 4 W. 8
Sculpture for the Home, to Dec. 15

Contemporary Arts, 38 W. 57
Pigs. for \$5 to \$50 Christmas Budget, to Dec. 26

Decorators, 745 Fifth
Portraits in Uniform, Dec. 8-Jan. 3

Douthitt, 9 E. 57.....Celeste Troth, to Dec. 15
Downtown, 43 E. 57.....Karlin, to Dec. 6

American Negro Art, Dec. 2-27

Durand-Ruel, 12 E. 57.....Thalia Malcolm, Dec. 6-20
Durlacher, 11 W. 57.....Annual of Drawings, to Dec. 13

Duven Bros., 720 Fifth
Renoir Centennial, to Dec. 6

Eggleston, 161 W. 57
Contemporary Group, to Dec. 20

8th St., 33 W. 8
8th St. Gallery Art Assoc., to Dec. 14

Ferargil, 63 E. 57.....Clarence Carter, to Dec. 7
Group, to Dec. 13

Fifteen, 37 W. 57
Dutchess County Group, to Dec. 13

Findlay, 69 E. 57
American & English Ptg., to Dec. 15

French, 51 E. 57.....Manievich, to Dec. 8
Contemporary French, Dec. 9-31

Gallery of Modern Art, 18 E. 57
Christmas Group, to Dec. 31

Graham & Sons, 514 Madison
The Peales, to Dec. 15

Grand Central, 15 Vanderbilt.....Pushman, to Dec. 6
Grant, to Dec. 13

Wenger, Dec. 9-27

Grand Central, Hotel Gotham
American Portraits, to Dec. 15

Harlow, Keppel, 670 Fifth
Kerr Eby, etchings & drawings, to Dec. 31

Kennedy, 785 Fifth.....Harold Bowler, to Dec. 15
Kleemann, 38 E. 57

Will Henry Stevens, to Dec. 13

Knoedler, 14 E. 57
Pictures chosen by Royal Cortissoz, to Dec. 20

Kraushaar, 730 Fifth.....Schnakenberg, to Dec. 6
Prendergast, Dec. 9-Jan. 3

ST. LOUIS, MO., City Art Museum: Negro Artists
of St. Louis; E. Gill & S. Gooden, prints, to
Dec. 31.

ST. PAUL, MINN., St. Paul Gall.: Early American
Glass, Furniture & Prints, to Dec. 7. Contem-
porary Argentine Art, Dec. 7-31.

SALEM, ORE., Art Center: Navajo Blanket De-
signs, to Dec. 4. Materials of the Artist, Dec. 5-
26.

SALT LAKE CITY, UT., Utah State Art Center:
Anniversary Exhibit, to Dec. 9. Christmas Pigs.;
Rouault prints, Dec. 9-Jan. 6.

SAN FRANCISCO, CAL., Museum of Art: San
Francisco Soc. of Women Artists Annual, to
Dec. 7. California Watercolor Soc. Annual, to
Dec. 9.

Palace of Legion of Honor: Watercolorists, to Dec.
10. American Wood Engravings; Mural & sketches
by Berman, to Dec. 14. Pigs. & sculpture spon-
sored by Soc. for Sanity in Art, to Jan. 4.

SAN MARINO, CAL., Huntington Art Gall.:
French Engraved Portraits; Conquest of the Air,
to Dec. 31.

SCRANTON, PA., Everhart Museum: Maryland
Artists; Selesky, to Dec. 31.

SEATTLE, WASH., Art Museum: Van Gogh; W.
Cumming, to Dec. 7. Thorne Miniature Rooms;
Artists of Upper Mississippi; B. Spruance, prints;
E. Fitzgerald, Dec. 10-Jan. 4.

SHREVEPORT, LA., State Art Gall.: Chas.
Reinike, to Dec. 6. Louisiana Annual, Dec. 7-
Jan. 2.

SPRINGFIELD, MASS., Museum of Fine Arts:
Ecclesiastical Arts, to Dec. 14.

G. W. V. Smith Gall.: Art & Religion, to Dec. 14.
Members Annual, to Dec. 21.

SPRINGFIELD, MO., Art Museum: J. Cribbs, to
Dec. 31.

SYRACUSE, N. Y., Syracuse Univ.: Interior Deco-
ration, to Dec. 15.

TOLEDO, O., Museum of Art: French Drawings, to
Dec. 14.

TOPEKA, KAN., Community Art Center: Color
Lithographs, to Dec. 13.

TORONTO, ONTARIO, Art Gall. of Toronto: Brit-
ain at War, to Dec. 14.

TULSA, OKLA., Philbrook Museum: Atee Blue
Eagle, Dec. 7-31.

URBANA, ILL., Univ. of Illinois: Manuscript
Leaves, to Dec. 31.

UTICA, N. Y., Munson-Williams-Proctor Inst.:
Faculty Exhibit: Portraits of Children; Religious
Prints, to Dec. 30.

WASHINGTON, D. C., Corcoran Gall.: G. Klit-
gaard, to Dec. 7. J. Costigan, to Dec. 14. J.
Myers, Dec. 4-28. M. Citron, Dec. 9-28.

Phillips Memorial Gall.: Picasso's "Three Musi-
cians," to Dec. 6. Christmas Sales Exhibition, to
Dec. 26.

Pix Gall. of Art: Washington Artists, to Dec. 31.
Smithsonian Inst.: W. Meyerowitz, prints, to Dec.
31. R. Mason, Dec. 5-31.

WEST PALM BEACH, FLA., Norton Gall.: Mem-
bers Exhibition, to Dec. 20.

WILMINGTON, DEL., Delaware Art Center: Dela-
ware Annual, to Dec. 31.

YOUNGSTOWN, O., Butler Art Inst.: Contem-
porary Oils; Christmas Thumb Box Oils, to
Dec. 7.

Levy, 11 E. 57
Sully Collections of American Pigs., to Dec. 31

Lilienfeld, 21 E. 57.....Leland Curtis, to Dec. 30
Lee, 41 E. 57.....Arts of China, to Apr. 30

Macbeth, 11 E. 57
Dolls by E. Ackley; & their portraits by
T. Ackley, Dec. 2-22

Macy's 34th & B'way.....19th Century &
Primitive American Pigs., to Dec. 22

Marchais, 40 E. 51
Tibetan Musical Instruments, to Jan. 1

Matias, 41 E. 57.....Chagall, to Dec. 13
Mayer, 41 E. 57.....Wattle MacCurdy, to Dec. 13

Metropolitan Museum.....Art of Australia, to Dec. 31
Midtown, 605 Madison.....Betty Parsons, to Dec. 13

Milch, 108 W. 57.....Connaway; Kimball, to Dec. 6
Blum, Dec. 8-27

Montross, 785 Fifth.....Florance Waterbury, to Jan. 1
Morgan Library, 33 E. 36

The British Tradition, to Mar. 30

Morton, 130 W. 57.....Godard; Kathé, to Dec. 6
Lep, 41 E. 57.....W. Jenkins, Dec. 8-20

Museum of Modern Art.....Dali; Miro, to Jan. 18
Useful Objects under \$10, from Dec. 2

Museum of City of New York
"The Fire Blitz, London, 1940," to Dec. 7

Museum of Natural History
"Round the World Jewelry," to Dec. 31

Neumann, 543 Madison
New Talent in American Ptg., to Jan. 1

Newhouse, 15 E. 57
English Portraits & Landscapes, to Dec. 15

Newman, 66 W. 55
Pictures for Christmas, to Jan. 3

N. Y. Historical Soc.
American Portraits Jan. 2

Nierendorf, 18 E. 57.....Paul Klee, to Dec. 6
Non-Objective, 24 E. 54

Norte, 61 E. 57.....American Group, to Dec. 4
No. Ten, 19 E. 57

"For the American Home," to Jan. 1

Old Print Shop, 150 Lexington
Audubon Prints, to Dec. 24

O'Toole, 24 E. 64.....Mae Schatzel, to Dec. 15
Partridge, 6 W. 56.....Chinese Art Objects, to Dec. 15

Passeidit, 121 E. 57.....Ignon, to Dec. 17

Peris, 32 E. 58.....Annual Holiday Show, to Jan. 2

Pinacotheca, 20 W. 58.....Christmas Group, to Dec. 31

Portrait Painters Clearing House, 460 Park
Portrait Figurines by H. Blair, to Dec. 27

Puma, 59 W. 56
Oklahoma Art Sales Committee Show, Dec. 3-7

Raymond & Raymond, 40 E. 52
Christmas Show, to Jan. 1

Reed, 46 W. 57.....Toro; Raab, to Dec. 15

Rehn, 683 Fifth.....Georgina Klitgaard, to Dec. 20

Riverside Museum.....Modern Artists Soc. of N. J.;
Modern Artists Soc. of Cincinnati, to Dec. 14

St. Etienne, 46 W. 57.....Alfred Kubin, Dec. 3-31

Salmagundi Club, 47 Fifth
Thumb Box Sketches, to Dec. 12

Schoenemann, 605 Madison
Christmas in Art, to Dec. 31

Seligmann, 15 E. 57
Exhibition of Fine Art, to Dec. 15

Stern, 9 E. 57.....Juliet Thompson, to Dec. 13

Ten West 9th.....Wm. Glackens, to Dec. 14

Uptown, 249 West End.....Abraham Levin, to Dec. 25

Valentine, 55 E. 57....."Program," to Dec. 6

R. Taylor, drawings, Dec. 8-24

Vendome, 23 W. 56.....Buzze'lli, to Dec. 7

Christmas Group, Dec. 7-21

Vernay, 124 E. 55.....Christmas Show, to Dec. 24

Wakefield, 64 E. 55.....Osorio, to Dec. 6

Small Pigs. Dec. 8-30

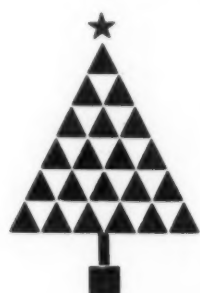
Weyhe, 794 Lexington
Prints for Children by Jules & LaMore, Dec. 5-31

Whitney Museum
Artists under Forty; Ganso, to Dec. 31

Wildenstein, 19 E. 64.....Werboff, drawings, to Dec. 6

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A completely recorded portrait of George Washington painted by Gilbert Stuart, Circa 1798.

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Philadelphia mahogany clock case with works signed by "Jacob Godshalk, Towamencin," Circa 1770. Godshalk was later of Philadelphia where he had official care of the town clocks in 1781.

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